MHI
Copy 3

OK for release
JWT 5.14.41

FM 28-5

WAR DEPARTMENT

# BASIC FIELD MANUAL

# THE BAND

March 31, 1941

O. R. for rel.
AUG 14 1942



# BASIC FIELD MANUAL

## THE BAND

CHANGES No. 1

WAR DEPARTMENT,
WASHINGTON, April 22, 1942.

FILE COPY
DO NOT REMOVE

FM 28-5, March 31, 1941, is changed as follows:

■ 1. MISSION.—Military bands provide a powerful means to commanding officers for stimulating and maintaining the morale of their units. Good bands contribute directly to the contentment and well-being of the troops. Band personnel may be suitably employed in the performance of those combat duties for which their arms and training fit them. It follows, therefore, that bands, as military units, must maintain high standards of military efficiency, and that their musical performance must be characterized by its excellence and by its spirit. Specifically, the missions of the band are—

*a.* To participate in and to furnish the desired music at military formations.

*b.* To furnish musical entertainment for the command on such occasions as may be prescribed by the commanding officer.

*c.* To perform suitable combat duties as directed by the commander of the unit to which the band is organically assigned or attached. (See par. 5½.)

[A. G. 062.11 (3-25-42).] (C 1, April 22, 1942.)

■ 2. ORGANIZATION AND INSTRUCTION.

* * * * * *

*c.* In addition to the basic training of the recruit, members of the band should receive instruction in the following subjects: ceremony of guard mounting; ceremonies and inspections of the organization and arm or service of which the band is a part; and personal hygiene and first aid. Personnel must be thoroughly trained in the employment of weapons with which they are armed.

* * * * * * *

[A. G. 062.11 (3-25-42).] (C 1, April 22, 1942.)

454692—42

US ARMY MILITARY HISTORY INSTITUTE
MCMLXVII

■ 5½. COMBAT DUTIES.—During combat the band may be employed on any of the following missions:

*a.* To provide or assist in providing local security of headquarters and bivouacs. This employment includes antitank defense and defense against troops transported by air.

*b.* To assist the medical detachment by serving as litter bearers.

*c.* To serve as prisoner of war escorts and to guard prisoners in unit areas.

*d.* To assist in handling supplies at dumps and train bivouac areas.

[A. G. 062.11 (3-25-42).] (C 1, April 22, 1942.)

BY ORDER OF THE SECRETARY OF WAR:

G. C. MARSHALL,
*Chief of Staff.*

OFFICIAL:

J. A. ULIO,
*Major General,*
*The Adjutant General.*



U. S. GOVERNMENT PRINTING OFFICE: 1941

ORIGINAL COPY
FILED IN
REFERENCE CENTER
PRODUCTION BRANCH

FM 28-5

# BASIC FIELD MANUAL

# THE BAND

Prepared under direction of the Chief of Infantry, the Chief of Cavalry, and the Army Band

UNITED STATES
GOVERNMENT PRINTING OFFICE
WASHINGTON : 1941

For sale by the Superintendent of Documents, Washington, D. C.
Price 15 cents

WAR DEPARTMENT,
WASHINGTON, *March 31, 1941.*

FM 28–5, The Band, is published for the information and guidance of all concerned.

[A. G. 062.11 (10–18–40).]

BY ORDER OF THE SECRETARY OF WAR:

G. C. MARSHALL,
*Chief of Staff.*

OFFICIAL:

E. S. ADAMS,
*Major General,*
*The Adjutant General.*

DISTRIBUTION:

B and H (2); R (10).

## TABLE OF CONTENTS


| | Paragraphs | Page |
|---|---|---|
| CHAPTER 1. ORGANIZATION AND DUTIES. | | |
| Section I. General | 1–5 | 1 |
| II. Duties of personnel | 6–10 | 3 |
| CHAPTER 2. DISMOUNTED BAND. | | |
| Section I. General | 11 | 4 |
| II. Manual of the baton and signals | 12–14 | 5 |
| III. Positions of instruments when not playing | 15 | 8 |
| IV. Formations and movements—the squad | 16–24 | 13 |
| V. Formations and movements—the band | 25–35 | 17 |
| VI. Inspections | 36–37 | 25 |
| VII. The massed band | 38–40 | 28 |
| VIII. Field music | 41–43 | 31 |
| CHAPTER 3. MOUNTED BAND. | | |
| Section I. General | 44 | 33 |
| II. Positions of instruments when not playing | 45–46 | 33 |
| III. Formations | 47–48 | 37 |
| IV. Movements | 49–67 | 41 |
| V. Inspections | 68 | 55 |
| VI. Signals, marches, and camps | 69–71 | 56 |
| CHAPTER 4. MUSICAL INSTRUCTION OF THE BAND. | | |
| Section I. General provisions | 72–73 | 58 |
| II. Musical instruction | 74–80 | 59 |
| III. Care and repair of instruments | 81–83 | 62 |
| Index | | 79 |

US ARMY MILITARY HISTORY INSTITUTE
MCMLXVII

BASIC FIELD MANUAL

# THE BAND

(This manual supersedes FM 28-5, June 20, 1939, and TM 2000-10, May 22, 1939.)

## CHAPTER 1

## ORGANIZATION AND DUTIES


| | Paragraphs |
|---|---|
| SECTION I. General | 1- 5 |
| II. Duties of personnel | 6-10 |


### SECTION I

### GENERAL

■ 1. MISSION.—Military bands provide a powerful means to commanding officers for stimulating and maintaining the morale of their units. In addition, good bands contribute directly to the contentment and well-being of the troops. It follows, therefore, that bands, as military units, must maintain high standards of military efficiency, and that their musical performance must be characterized by its excellence and by its spirit. Specifically, the mission of the band is twofold—

*a.* To participate in and to furnish the desired music at military formations.

*b.* To furnish musical entertainment for the command on such occasions as may be prescribed by the commanding officer.

■ 2. ORGANIZATION AND INSTRUCTION.—*a.* Bands are organized as prescribed from time to time in Tables of Organization. In addition to belonging organically to tactical units, bands may at times be authorized for special commands.

*b.* When the band is not an integral part of another unit, the regimental commander, or the commander of a special command for which a band is authorized, will designate a commissioned officer, usually the adjutant, to act in addition to his other duties as commanding officer of the band.

*c.* In addition to the basic training of the recruit, members of the band should receive instruction in the following subjects: ceremony of guard mounting; ceremonies and inspec-

tions of the organization and arm or service of which the band is a part; and personal hygiene and first aid.

*d.* The instruction prescribed in *c* above may best be given to the members of the band by detailing qualified instructors for the purpose or by attaching the band to some unit for such instruction. However, the instruction of the band is under the direct supervision of the band commander, and military instruction should be given in such manner as not to interfere with the regular musical instruction of the band.

*e.* Instruction of the band in its other military duties usually is given by the band leader. It should begin simultaneously with musical instruction. Musical and military instruction thus proceed hand in hand, and recruits are able at any moment to put forth their best efforts in any form of duty they may be called upon to perform.

*f.* The trumpeters of the different units of the regiment form with the band for ceremonies, for drill, or for musical instruction when so ordered in each case by competent authority. When so assembled, the trumpeters are known as the field music and are under the direct command of the band leader.

*g.* The positions, movements, and duties of the band at the various ceremonies are prescribed in the field manuals concerning those ceremonies.

■ 3. PERSONNEL.—The personnel of Army bands consists of one band leader; one assistant band leader; and such noncommissioned officers; privates, first class; privates; and specialists as may be authorized from time to time in Tables of Organization, together with such men as may be attached by proper authority.

■ 4. ATTACHED PERSONNEL.—The regimental or post commander may attach a sufficient number of men to the band so that the authorized instrumentation is secure, and so that additional men may learn to play instruments to make up for losses by sickness, transfer, and discharge.

■ 5. EQUIPMENT.—The equipment and allowances for bands of the various arms or services may be found in Tables of Basic Allowances. The band leader will assist in making requisitions for musical instruments, musical instrument accessories, instruction books, music, and other musical property required

by the band. Bandsmen are armed as prescribed in Tables of Organization. Other equipment, except arms and musical property, is the same as that of the enlisted man of the arm or service to which the bandsman belongs.

## SECTION II

## DUTIES OF PERSONNEL

■ 6. BAND LEADER.—*a*. The band leader is responsible to his commanding officer for the efficiency of the band. He is responsible for the musical instruction of the band, and will assist the band commander in its military training and discipline. He is the assistant and adviser of the band commander in all matters pertaining to the band. The band leader commands the band when it is acting as a separate unit.

*b*. The band leader normally will conduct all rehearsals and concerts. He will attend drills, parades, and such other ceremonies as may require the presence of the band. He will submit schedules of musical duties to his commanding officer, and will be held responsible for strict compliance with such schedules when approved. He will carefully inspect all musical instruments once a week.

*c*. He is strictly responsible for efficiency in the musical duties of the band and in such other military duties as may be assigned to him by his commanding officer. As leader of the band, he is responsible to the commander of the band for the cleanliness, soldierly appearance, and drill efficiency of the members of the band unit.

*d*. When post schools include musical training, the band leader will generally supervise the instruction, and he may detail suitable bandsmen as assistants.

■ 7. ASSISTANT BAND LEADER.—*a*. The assistant band leader is the band leader's musical executive and understudy and represents him in his absence.

*b*. The assistant band leader will perform the duties of first sergeant of the band when it is acting as a separate unit. In the absence of the band leader, the assistant band leader will perform the former's duties and the next senior noncommissioned officer will act as first sergeant.

■ 8. BAND SERGEANTS AND CORPORALS.—Band sergeants and corporals should be men of excellent soldierly qualities as well

as competent instrumentalists. In addition to duty as bandsmen, they will be available for duties of a military nature such as noncommissioned officer in charge of quarters. The noncommissioned officer designated as supply sergeant will keep accounts of all property, such as musical instruments, cases, and music stands; will insure that it is properly charged when issued, and will maintain that remaining in the storeroom in good condition. The noncommissioned officer designated as librarian will be in charge of the band library and will keep the music properly listed and indexed.

■ 9. DRUM MAJOR.—The band leader will select a musician (other than the assistant band leader) to act as drum major for the band. He will be selected for his soldierly appearance, knowledge of band formations and movements, and skill in the manual of the baton and in the execution of signals.

■ 10. BANDSMEN.—Bandsmen may be given the grade of private, first class, and the various authorized specialists' ratings in accordance with their soldierly qualities and musical proficiency. They should be capable of playing well the band parts assigned to them; the higher rated specialists being assigned the leading or solo parts and the lower rated specialists the subordinate parts. Bandsmen should take every opportunity for individual practice to improve their playing ability and to increase their usefulness to the band. Bandsmen normally will not be required to perform duties which interfere with their musical activities and training.

## CHAPTER 2

## DISMOUNTED BAND


| | | Paragraphs |
|---|---|---|
| SECTION I. | General | 11 |
| II. | Manual of the baton and signals | 12–14 |
| III. | Positions of instruments when not playing | 15 |
| IV. | Formations and movements—the squad | 16–24 |
| V. | Formations and movements—the band | 25–35 |
| VI. | Inspections | 36–37 |
| VII. | Massed band | 38–40 |
| VIII. | Field music | 41–43 |


### SECTION I

### GENERAL

■ 11. RULES.—*a.* The band may be formed and maneuvered in *open formation,* 9-inch interval between files; and in *play-*

*ing formation*, 60-inch interval between files, unless otherwise prescribed.

*b.* The distance between ranks is 60 inches in open and playing formations.

*c.* Without instruments, the band will normally form and maneuver in *open formation.*

*d.* When the band is acting as an integral part of another unit, it will conform to the drill regulations of that unit.

*e.* The fundamentals of infantry drill, as covered in the instruction of the soldier without arms, will be mastered before instruction in the formations and movements prescribed in this manual is attempted.

*f.* The formations and movements explained herein are for squads of six musicians, unless otherwise stated. However, regardless of size, squads will conform as nearly as practicable to the prescribed formations and movements.

*g.* The field music will form with the band for ceremonies or for drill, as ordered by competent authority.

*h.* The basic unit for the band in open and playing formations is the band squad hereinafter referred to as the squad. Depending upon the size of the band, the number of musicians in each squad will conform, as nearly as practicable, to those shown in tables I, II, and III, paragraph 25. With these tables as a guide and with due regard to the instruments available, the parts to be played, and the association of instruments desired, the band leader will assign musicians to squads.

*i.* When service conditions permit, and musical duties are not prescribed or ordered, the band will not be required to carry instruments.

## SECTION II

## MANUAL OF THE BATON AND SIGNALS

■ 12. GENERAL.—*a.* The baton is carried by the drum major whenever instruments are carried by the band.

*b.* Baton signals, except MARCH, are given from PORT BATON unless otherwise prescribed. MARCH may be given from any position.

*c.* Except for purposes of instruction, baton signals will normally be used only when the band is playing or about to play.

*d.* CARRY BATON is the habitual position of the baton when marching and the band is not playing, or when at a halt in open formation.

*e.* ORDER BATON is the habitual position of the baton when the band is at a halt in playing formation and not playing.

*f.* PORT BATON is the habitual position of the baton when marching and the band is playing.

*g.* When giving signals, the drum major faces the band only when prescribed.

■ 13. MANUAL OF THE BATON.—*a.* ORDER BATON.—The baton is held at an angle of 60° with the horizontal, ferrule on ground on a line with and touching toe of right shoe, ball up and to right, right hand grasping staff near ball, back of hand to front, left hand on hip, fingers in front and joined, thumb to the rear.

*b. Being at* ORDER BATON, *to* PORT BATON.—Swing ferrule to left and up until baton is diagonally across body, ball down and to left, right hand close to and in front of chest, back of hand to front, left hand on hip as in ORDER BATON.

*c. Being at* PORT BATON, *to* ORDER BATON.—Swing ferrule to left and down and assume position of ORDER BATON.

*d. Being at* ORDER BATON, *to* CARRY BATON.—Raise baton and carry staff to a position between right upper arm and side, ball up and slightly inclined to front, right forearm nearly vertical; staff grasped between thumb and first two fingers, third and fourth fingers being closed against palm of hand, back of hand to right. At CARRY BATON in open formation, the left hand is at the side.

*e. Being at* CARRY BATON, *to* ORDER BATON.—Swing ferrule down and to front, at same time lower baton to ground and assume ORDER BATON.

*f. Being at* PORT BATON, *to* CARRY BATON.—Turn right wrist to left, dropping ferrule through an arc to the front, and assume CARRY BATON.

*g. Being at* CARRY BATON, *to* PORT BATON.—Swing ferrule down and to front and assume PORT BATON.

*h. Being at* ORDER BATON, *to execute* BATON SALUTE.—(1) Raise right arm, fully extended, to a horizontal position, baton vertical, ball up; swing arm in horizontal plane to left, and bring back of right hand against left shoulder, baton remaining vertical.

(2) Resume ORDER BATON.

*i. Being at* CARRY BATON, *to execute* BATON SALUTE.—(1) Change grasp of the right hand so that staff is grasped by all fingers, and at the same time thrust right arm, fully extended, to a horizontal position to the front, baton vertical, ball up; swing arm in horizontal plane to left, and bring back of right hand against left shoulder, baton remaining vertical.

(2) Resume CARRY BATON.

*j. Being at* PORT BATON, *to execute* BATON SALUTE.—(1) Describe two forward circles and execute baton salute, completing it when 6 paces from the front of the person saluted.

(2) Resume PORT BATON when 6 paces beyond the person saluted.

*k. Being at* PORT BATON, *to* MARK CADENCE.—Move right hand down and up from wrist in direction of staff, forearm remaining stationary.

*l.* (1) The drum major normally executes BATON SALUTE from ORDER or CARRY BATON when the command executes PRESENT ARMS other than as an incident of the manual of arms.

(2) In long marches at attention, the drum major may carry baton under the left arm, left hand grasping the staff instead of the right, as described in *d* above. This position is assumed in the most convenient manner.

■ 14. SIGNALS.—*a. Baton signals.*—(1) PREPARE TO PLAY *or* PREPARE TO CEASE PLAYING.—Extend right arm to its full length in direction of staff.

(2) PLAY *or* CEASE PLAYING.—Being in signal position PREPARE TO PLAY (or CEASE PLAYING), move the right hand to a position above and in front of the head without changing the plane of the baton and then to the position of PORT BATON in cadence.

(3) FORWARD.—Extend right arm to its full length to front at an angle of 45°, baton being in prolongation of arm, ferrule to front.

(4) MARCH.—Extend right arm upward to its full length, baton vertical and slightly in front of center of body, ferrule up, then bring back baton quickly to PORT BATON. The last motion of this signal is the indication for the beginning of the movement.

(5) PREPARE TO HALT.—Lower ferrule to left, allowing staff to fall into raised left hand at height of shoulder, thumb to

front, and raise baton horizontally above head with both hands, arms fully extended. The drum major faces the band when giving this signal.

(6) HALT.—Being in signal position PREPARE TO HALT, lower baton quickly with both hands to height of hips, baton remaining horizontal.

(7) COUNTERMARCH.—Describe rapidly two forward circles with baton, stopping with the right hand in front of chin, staff of baton inclined to the front at an angle of 45°, ball down, near or touching chest.

(8) COLUMN RIGHT.—Lower ferrule to left to height of shoulder, at the same time extending right arm fully to left, then describe a semicircle to right in a horizontal plane.

(9) COLUMN LEFT.—Lower ferrule to right to height of shoulder, at the same time extending right arm fully to right, then describe a semicircle to left in a horizontal plane.

(10) CORRECT ALINEMENT.—Lower ferrule to left, allowing the staff to fall into raised left hand, and hold baton in a horizontal position at height of shoulders with both hands, thumbs to rear. The drum major faces the band when giving this signal.

(11) SOUND OFF.—Extend right arm to its full length in direction of staff as in PREPARE TO PLAY, bring back baton to PORT BATON. This movement is executed three times in the normal playing time of three measures of the march about to be played.

*b. Whistle signal*—MARCH.—Two blasts, the second being the command of execution.

## SECTION III

## POSITIONS OF INSTRUMENTS WHEN NOT PLAYING

■ 15. CARRY POSITIONS.—*a.* The carry positions of instruments, when not playing are as follows (fig. 1):

(1) *Flue, piccolo, oboe, soprano saxophone (straight model), and E♭ and B♭ clarinets.*—Grasp bottom of instrument with right hand and hold it in a vertical position against body.

(2) *Alto and bass clarinets.*—Grasp upper joint of instrument with right hand and allow it to hang naturally from neck-strap support on right side of body.

(3) *Bassoon and sarrusophone.*—Grasp center of instrument with right hand. Hold it against right side of body suspended from neck strap at an angle of about 40° with vertical.

(4) *Saxophones.*—All saxophones except soprano, straight model, are suspended from the neck by a strap support and are held against right side of body. The soprano and alto saxophones are allowed to dip forward, forearm supporting the bell of the soprano and right hand the bell of the alto. The tenor, baritone, and bass saxophones are held in a more vertical position than the small ones, and the mouthpiece crook is directly over right shoulder.

(5) *Cornet, trumpet, and flugelhorn.*—Hold instrument against left side of body in a horizontal position, with mouthpiece to front and pistons up. Grasp tubing on lower part of instrument immediately in front of pistons with left hand.

(6) *French horn.*—Hold instrument against right side of body, mouthpiece up. Grasp tubing on lower part of instrument directly below valves with right hand.

(7) *Melophone.*—Hold instrument against left side of body, mouthpiece pointing up, left hand resting lightly against waist belt.

(8) *Baritone and euphonium (ordinary model) and E♭ alto.*—(*a*) Hold instrument against left side of body, bell up. Encircle tubing of instrument below bell with left arm, left hand resting lightly against waist belt.

(*b*) The American model baritone and euphonium are held in a similar manner on the right side of the body, being supported by the right arm and hand.

(9) *Trombone, slide.*—Grasp instrument in left hand, little finger under slide brace, thumb over bell brace, third and fourth fingers between slide brace and mouthpiece brace, index finger around mouthpiece, and hold diagonally in front of body, bell down.

(10) *Trombone, valve.*—Grasp instrument with left hand, thumb over valve brace, first, second, third, and fourth fingers placed around lower side of pistons, and hold diagonally in front of body, bell down.

(11) *E♭ and BB♭ bass (upright model).*—Hold instrument close to body under left arm in a horizontal position, bell to

front, carrying strap slung over right shoulder. Grasp tubing under lower side of pistons.

(12) *BB♭ bass (circular model)*.—Place around body, bell up, weight resting on left shoulder, right hand resting lightly on third valve slide.

(13) *Drum, snare.*—Carry at left side of body, supported by carrying strap over right shoulder, left hand resting on shell, right hand holding drumsticks.

(14) *Drum, bass.*—Carry at left side of body, supported by carrying strap slung over right shoulder, left hand grasping shell on upper outside rim and serving as a support. Carry drumstick in right hand.

(15) *Cymbals.*—Carry one cymbal in each hand, arms hanging naturally at sides, inside of cymbals toward each other.

*b.* The prescribed positions do not interfere with the lyre when attached to the instrument, but generally the music should be removed from the lyre and carried in the pocket or music pouch, except when about to play or during short intermissions.

*c.* The strap or sling which supports the heavier instruments when playing remains over the neck or shoulders when not playing, although generally it is slightly shifted and supports the instrument when not playing.

Piccolo.

Flute.

E♭ clarinet.

FIGURE 1.—Carry positions of instruments when not playing.

B♭ clarinet.

Alto clarinet.

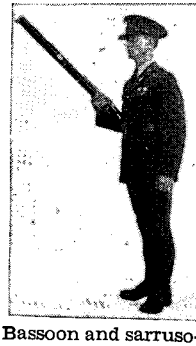
Bass clarinet.

Saxophone (soprano) (straight model, same as B♭ clarinet).

Saxophone (alto).

Saxophone (tenor).

Saxophone (baritone and bass).



Bassoon and sarrusophone.

Oboe.

FIGURE 1.—Carry positions of instruments when not playing—Continued.

B♭ trumpet, B♭ cornet, and flugelhorn.

E♭ alto (upright).

E♭ alto (melophone).

French horn.

Baritone and euphonium (American model).

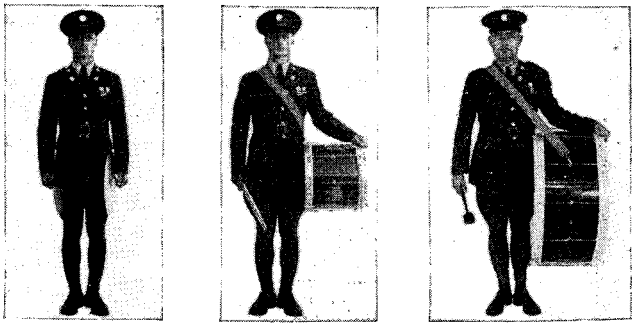
Baritone and euphonium (ordinary model).

Trombone (slide and valve).

E♭ and BB♭ bass (upright.)

Bass, BB♭ sousaphone.

FIGURE 1.—Carry positions of instruments when not playing—Continued.



Cymbals. Drum (snare). Drum (bass).

FIGURE 1.—Carry positions of instruments when not playing—Continued.

## SECTION IV

## FORMATIONS AND MOVEMENTS—THE SQUAD

■ 16. GENERAL.—*a.* A squad is a group of musicians formed to provide a fixed unit for maneuvering a band in open and playing formations.

*b.* All formations and movements of the squad in open or playing formation herein prescribed will first be mastered without instruments, and then with instruments in hand.

■ 17. TO FORM THE SQUAD.—*a.* The instructor places himself 3 paces in front of where the center of the squad is to be and commands: FALL IN. The men assemble at attention in double rank. The rear rank forms with distance of 60 inches. Each file except the right executes EYES RIGHT, and each man takes interval of 9 inches from the man on his right and executes FRONT when this interval has been obtained.

*b.* The instructor then commands: 1. IN SIXES (FIVES), 2. COUNT, 3. OFF. At this command, all except the right file execute EYES RIGHT and, beginning on the right, the men in each rank count "One," "Two," "Three," "Four," "Five," "Six." Each man turns his head and eyes to the front as he counts. The squad is then inspected.

*c.* The squad in open or playing formation executes the HALT, FACINGS, STEPS, MARCHINGS, and RESTS, except PARADE REST, in accordance with the principles of infantry drill.

■ 18. ALINEMENTS.—The alinements in open or playing formation are executed and preserved as prescribed for infantry drill except that—

*a.* Left hands are not placed on hips in dressing.

*b.* Intervals are obtained from the direction of the base file.

*c.* Rear-rank men cover their file leaders at 60 inches.

*d.* When marching in playing formation, the center or right center file is the guide.

*e.* In playing formation at a halt, the instructor may command COVER IN FILE, and may verify the intervals between and alinement of files from a point 2 paces in front of each file prior to giving the command for and verifying the alinement of each rank.

■ 19. TO CHANGE FROM OPEN TO PLAYING FORMATION AND THE REVERSE.—*a.* (1) The squad being in line in open formation at a halt, to change to playing formation the command is: 1. PLAYING FORMATION, 2. MARCH. At the command PLAYING FORMATION No. 3 stands fast; Nos. 1 and 2 face to the right and Nos. 4, 5, and 6 to the left. At the command MARCH, Nos. 1 and 6 step off in the new direction, followed by each succeeding file when the preceding one has taken 2 paces. When No. 1 has taken 4 paces, Nos. 1 and 2 halt and face to the left. When No. 6 has taken 6 paces, Nos. 4, 5, and 6 halt and face to the right. This movement results in an interval between files 9 inches greater than that prescribed. To make this interval accurate, the squad will be alined to the front.

(2) If marching, the command is: 1. PLAYING FORMATION, 2. MARCH, 3. SQUAD, 4. HALT; or 3. FORWARD, 4. MARCH. At the second command No. 3 continues the march 4 paces and then takes the half step; Nos. 1 and 2 oblique to the right and Nos. 4, 5, and 6 to the left. Each obliquing file, when the proper interval has been obtained, faces in marching half left or half right, as the case may be, and marches to the front until abreast of No. 3, when it takes the half step. The fourth command is given when the last file has reached its proper position.

*b.* (1) The squad being in line in playing formation at a halt, to change to open formation the command is: 1. OPEN FORMATION, 2. MARCH. At the command OPEN FORMATION No. 3 stands fast, Nos. 1 and 2 face to the left, Nos. 4, 5, and 6 to the right, and at the command MARCH all close on No. 3, halt, and face to the front when each file has reached its proper position.

(2) If marching, the command is: 1. OPEN FORMATION, 2. MARCH, 3. SQUAD, 4. HALT; or 3. FORWARD, 4. MARCH. At the second command, No. 3 continues the march 4 paces and then takes the half step; Nos. 1 and 2 oblique to the left and Nos. 4, 5, and 6 to the right. Each obliquing file, when the proper interval has been obtained, faces in marching half right or half left, as the case may be, and marches to the front until abreast of No. 3, when it takes the half step. The fourth command is given when the last file has reached its proper position.

*c.* The squad being in column of half squads in open formation, the change to playing formation and the reverse is executed simultaneously by both half squads in accordance with the same general principles as prescribed in *a* and *b* above, the center file of each half squad being the base file.

■ 20. TO DIMINISH THE FRONT OF A SQUAD AND THE REVERSE.—*a.* (1) The squad being in line in open or playing formation, to form column of half squads the command is: 1. RIGHT (LEFT) BY HALF SQUAD, 2. MARCH. At the command MARCH the right half squad takes up the march or continues it, if marching. The left half squad marks time and when disengaged obliques to the right and follows the right half squad at distance of 60 inches.

(2) In theory, this movement cannot be mathematically correctly executed. However, by a slight adjustment in the length of the step, its execution in practice can be effected without difficulty.

(3) Should the squad consist of five files, the base half squad will consist of three. In this case, the flank files of the base half squad are covered by the two files of the other half squad.

*b.* The squad being in column of half squads in open or playing formation, to form line the command is: 1. RIGHT (LEFT) FRONT INTO LINE, 2. MARCH, 3. SQUAD, 4. HALT, or 3. FORWARD, 4. MARCH. At the second command the leading half squad takes the half step, the rear half squad obliques to the right; when opposite its place in line, it marches to the front and takes the half step when abreast of the left half squad. The fourth command is given when the rear half squad has reached its proper position. This movement is

ordered right or left so as to restore the files to their normal relative positions in the squad.

■ 21. OBLIQUE MARCH.—The squad being in open or playing formation, the oblique march and resuming the direct march are executed in accordance with the principles of infantry drill.

■ 22. TO TURN ON A MOVING PIVOT.—*a.* The squad being in line in open or playing formation, to turn on a moving pivot the command is: 1. COLUMN RIGHT (LEFT), 2. MARCH. The movement is executed by each rank successively and on the same ground. At the command MARCH the pivot man of the front rank faces to the right in marching, takes two full steps, and then the half step. The other men of the rank oblique to the right until opposite their places in line, then execute a second right oblique and take the half step on arriving abreast of the pivot man. All glance toward the marching flank while at half step and take the full step without command as the last man arrives on the line.

*b.* COLUMN HALF RIGHT (LEFT) is executed in a similar manner. The pivot man makes a half change of direction to the right, and the other men make quarter changes in obliquing.

■ 23. TO CHANGE DIRECTION.—The squad being in column of half squads in open or playing formation, to change direction the command is: 1. COLUMN RIGHT (LEFT), 2. MARCH. At the command MARCH the front rank of the leading half squad turns to the right on a moving pivot as prescribed in paragraph 22*a*. The other ranks without command turn successively on the same ground and in a similar manner.

■ 24. TO TURN ON A FIXED PIVOT.—The squad being in line in open formation, to turn on a fixed pivot the command is: 1. SQUAD RIGHT (LEFT), 2. MARCH. At the command MARCH the right flank man in the front rank faces to the right in marching and marks time. The other front-rank men oblique to the right, place themselves abreast of the pivot man, and mark time. In the rear rank, the third man from the right marches straight to the front four steps and one half step, then faces to the right in marching and marks time. The second and first men from the right oblique to the left, then oblique to the right so as to place themselves in column in the order named behind the third man. On the sixth count all face to

the right in marching and cover their file leaders. Each other number of the rear rank marches straight to the front five steps, obliques to the right, places himself abreast of the men on his right, and covers his file leader. On the eleventh count, both ranks execute FORWARD MARCH without command, the rear rank reducing the length of its first step in the new direction to 20 inches.

## SECTION V

## FORMATIONS AND MOVEMENTS—THE BAND

■ 25. ARRANGEMENT OF INSTRUMENTATION.—The following tables will be used as a guide in the formation of bands. At the discretion of the commanding officer, bands may form with reed instruments in front. When less than the number of musicians indicated in the tables are present, necessary transfers to fill blank files in a squad may be temporarily made from the next squad on the left, but care will be exercised to avoid unnecessary separation of performers on instruments of a family. The left squad may, if necessary, be reduced to the drums and cymbals (the battery), which will form in single rank, and when in column will cover the next preceding squad. There are no file closers in either open or playing formation.

TABLE I.—*Band of 28 musicians*

First squad

| *Front rank* | *Rear rank* |
|---|---|
| 1. Bass, BB♭, sousaphone. | 1. First horn. |
| 2. First trombone. | 2. Second horn. |
| 3. Second trombone. | 3. Third horn. |
| 4. Third trombone. | 4. Solo or first B♭ cornet. |
| 5. Bass, E♭, sousaphone (or BB♭ in lieu thereof). | 5. Baritone (or euphonium). |

Second squad

| *Front rank* | *Rear rank* |
|---|---|
| 1. Cornet. | 1. Solo B♭ clarinet. |
| 2. Cornet. | 2. Solo B♭ clarinet. |
| 3. Trumpet. | 3. First B♭ clarinet. |
| 4. Cornet. | 4. Second B♭ clarinet. |
| 5. Cornet. | 5. First B♭ clarinet. |

Third squad

| *Front rank* | *Rear rank* |
|---|---|
| 1. Piccolo. | 1. Snare drum. |
| 2. E♭ clarinet. | 2. Blank file. |
| 3. Alto saxophone. | 3. Cymbals. |
| 4. Tenor saxophone. | 4. Blank file. |
| 5. Baritone saxophone. | 5. Bass drum. |

TABLE II.—*Band of 35 musicians*

First squad

| *Front rank* | *Rear rank* |
|---|---|
| 1. Bass, BB♭, sousaphone | 1. Euphonium (or baritone). |
| 2. E♭ bass. | 2. First horn. |
| 3. First trombone. | 3. Second horn. |
| 4. Second trombone. | 4. Third horn. |
| 5. Third trombone. | 5. Fourth horn. |
| 6. Bass, BB♭, sousaphone. | 6. Baritone (or euphonium). |

Second squad

| *Front rank* | *Rear rank* |
|---|---|
| 1. Cornet. | 1. First B♭ clarinet. |
| 2. Cornet. | 2. First B♭ clarinet. |
| 3. Trumpet. | 3. Second B♭ clarinet. |
| 4. Trumpet. | 4. Second B♭ clarinet. |
| 5. Cornet. | 5. First B♭ clarinet. |
| 6. Cornet. | 6. First B♭ clarinet. |

Third squad

| *Front rank* | *Rear rank* |
|---|---|
| 1. Third B♭ clarinet. | 1. Snare drum. |
| 2. Third B♭ clarinet. | 2. Piccolo. |
| 3. Soprano saxophone (oboe player). | 3. E♭ clarinet. |
| 4. Alto saxophone. | 4. Blank file. |
| 5. Tenor saxophone. | 5. Cymbals. |
| 6. Baritone saxophone. | 6. Bass drum. |

TABLE III.—*Band of 48 musicians*

First squad

| *Front rank* | *Rear rank* |
|---|---|
| 1. Bass, BB♭, sousaphone. | 1. Bass, E♭, sousaphone (or BB♭ in lieu thereof). |
| 2. First trombone. | 2. First horn. |
| 3. Second trombone. | 3. Second horn. |
| 4. Third trombone. | 4. Third horn. |
| 5. Bass (F) trombone. | 5. Fourth horn. |
| 6. Bass, BB♭, sousaphone. | 6. Bass, E♭, sousaphone (or BB♭ in lieu thereof). |

Second squad

| *Front rank* | *Rear rank* |
|---|---|
| 1. Cornet. | 1. Alto clarinet. |
| 2. Cornet. | 2. Alto clarinet. |
| 3. Trumpet. | 3. Baritone. |
| 4. Trumpet. | 4. Euphonium. |
| 5. Cornet. | 5. Bass clarinet. |
| 6. Cornet. | 6. Bass clarinet. |

Third squad

| *Front rank* | *Rear rank* |
|---|---|
| 1. Piccolo. | 1. Piccolo. |
| 2. Soprano saxophone (oboe player). | 2. E♭ clarinet. |
| 3. Soprano saxophone (oboe player). | 3. First B♭ clarinet. |
| 4. Alto saxophone. | 4. Second B♭ clarinet. |
| 5. Tenor saxophone. | 5. Second B♭ clarinet. |
| 6. Baritone saxophone. | 6. First B♭ clarinet. |

Fourth squad

| *Front rank* | *Rear rank* |
|---|---|
| 1. First B♭ clarinet. | 1. Snare drum. |
| 2. First B♭ clarinet. | 2. Snare drum (bassoon player). |
| 3. Second B♭ clarinet. | 3. Blank file. |
| 4. Second B♭ clarinet. | 4. B♭ bass saxophone. |
| 5. First B♭ clarinet. | 5. Cymbals (bassoon player). |
| 6. First B♭ clarinet. | 6. Bass drum. |

NOTE.—Tables I, II, and III, indicating the position of instruments in march formation, are intended merely as guides. Absence of personnel or other special circumstances may necessitate shifts in the position of personnel and instruments to meet the particular situation.

■ 26. POSTS.—*a*. The bandleader's post in column in playing formation is 60 inches to the right and abreast of the front rank of the leading squad. In open formation, it is 9 inches to the right and abreast of the front rank of the leading squad. When directing the playing of the band at a halt, his post is normally at a convenient distance in front of the center of the leading rank.

*b*. The assistant leader will take post as hereafter prescribed in forming the band. In open or playing formation, his post is in ranks with the squad to which assigned.

*c*. Sergeants of the band are assigned to squads and posted in ranks in open or playing formation.

*d*. Corporals are assigned to squads and posted in ranks in open or playing formation.

*e*. The drum major in open formation will act as right guide. In line, his post is 9 inches to the right of the right front-rank man of the band. In column, he takes post 60 inches in front of the leading file and in accordance with the principles of infantry drill. In playing formation, his post is three paces in front of the center of the leading rank, where he guides the band and executes the prescribed signals.

■ 27. FORMATIONS.—*a*. The band in open or playing formation executes the HALT, FACINGS, STEPS, and MARCHINGS, rests except PARADE REST, resumes attention, obliques, resumes the direct march, and preserves alinements in accordance with the principles of infantry drill.

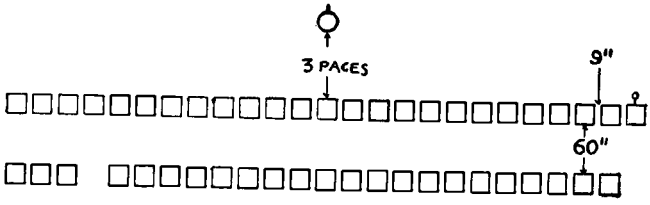
*b*. All formations and movements of the band in open or playing formation herein prescribed will first be mastered without instruments, then with instruments in hand, and then in playing formation while playing.

*c*. The formations of the band are—

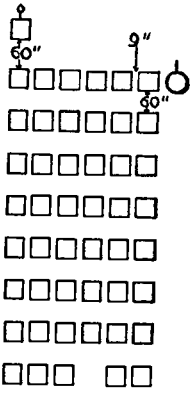
(1) Open formation in line and column of squads or half squads.

(2) Playing formation in column of squads or half squads.

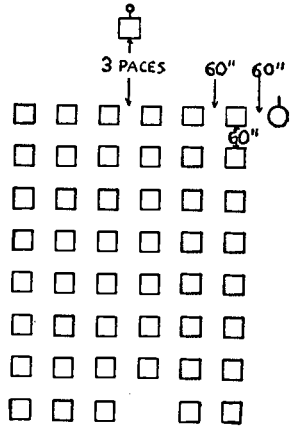
*d*. The initial formation for all occasions is in line in open formation. Column of squads in open formation is the normal marching formation with instruments in hand, and will be used when marching to or from the parade or drill ground. In congested or narrow streets, column of half squads in open or playing formation may be used whether the band is playing or not. Playing formation is habitually taken on the parade




IN LINE
OPEN FORMATION




COLUMN OF SQUADS
OPEN FORMATION




COLUMN OF SQUADS
PLAYING FORMATION

LEGEND

Band Leader
Drum Major
Musician

FIGURE 2.—Formation.

ground prior to any ceremony. As a general rule, the band will not be required to play when in open formation.

■ 28. To Form the Band.—*a*. The musicians having been assigned to squads as prescribed and all changes due to absentees having been previously made by the band leader, the assistant band leader takes post 6 paces in front of where the center of the band is to be, faces it, and commands: FALL IN.

*b*. The drum major places himself so that the center of the band will be opposite to and 6 paces from the assistant band leader. The musicians of the band and the field musicians assemble in double rank, the latter on the left of the band and in line with it, and with the rear rank of the right file blank. The chief trumpeter takes post 3 paces in front of the center of the field music, facing the front.

c. When all are assembled, the assistant band leader verifies the instrumentation of the squads and calls the roll of the band proper. The chief trumpeter calls the roll of the field music. Each man as his name is called answers "Here." The assistant band leader then commands: REPORT. The chief trumpeter reports, "All present or accounted for," or "——— trumpeters (drummers, fifers) absent," and then takes post as the right front-rank file of the field music, the man temporarily in that position taking post as rear-rank file of the chief trumpeter.

*d*. The assistant band leader then commands: 1. IN SIXES (FIVES), 2. COUNT OFF. The band proper and the field music each count off, beginning with the right file, as prescribed in paragraph 17.

*e*. The assistant band leader then faces about and reports, "Sir, all present or accounted for," or "Sir, ——— men absent," and without command takes his post. If his position is in the front rank, his rear-rank man steps into his place at the initial formation, leaving the file blank until the assistant band leader has reported. He then steps back into the rear rank when the latter approaches.

*f*. The band leader places himself 12 paces in front of the center of and facing the band in time to receive the report of the assistant band leader.

*g*. In forming the band, all who are required to make a report, salute and maintain the salute until the report is acknowledged.

■ 29. To Dismiss the Band.—Being in line in open formation at a halt, or in column of squads or half squads in open formation at a halt, the band leader directs the assistant band leader, DISMISS THE BAND. The assistant band leader moves to a point 6 paces in front of the center of the band or leading squad or half squad, salutes, faces toward the band, and commands: DISMISSED. At the conclusion of a ceremony, the band leader may direct the chief trumpeter, DISMISS THE FIELD MUSIC, or if the command is to be inspected on the field, he may direct that the trumpeters report to the respective organizations.

■ 30. Alinements.—The alinements in open or playing formation are executed and preserved in accordance with the principles of infantry drill, except that—

*a.* In open formation in line the drum major, being posted as right guide, keeps his head and eyes to the front when the band is dressed to the right, and the men on his left execute EYES RIGHT. The rear-rank man on the right covers his file leader.

*b.* In open formation in line, intervals are obtained in the front rank from the direction of the drum major when dressing to the right.

*c.* The band leader verifies the alinement of each rank in open or playing formation.

■ 31. To Change From Open to Playing Formation and the Reverse.—The band being in column of squads or half squads at a halt or in march, the change from open to playing formation and the reverse is executed simultaneously by all squads as prescribed in paragraph 19, substituting the command "band" for "squad." Upon completing the change from open to playing formation at a halt, the band leader will aline the band to the front.

■ 32. To Diminish the Front in Column and the Reverse.—*a.* The band being in column of squads in open or playing formation, to form column of half squads, the command is: 1. RIGHT (LEFT) BY HALF SQUADS, 2. MARCH. At the command MARCH, the right half squad takes up the march or continues it, if marching. The left half squad marks time and when disengaged obliques to the right and follows the right half squad at distance of 60 inches as prescribed in paragraph 20*a*.

*b.* The band being in column of half squads in open or playing formation to form column of squads, the command is: 1. SQUADS, 2. RIGHT (LEFT) FRONT INTO LINE, 3. MARCH, 4. BAND, 5. HALT, or 4. FORWARD, 5. MARCH. At the third command, each squad executes right front into line as prescribed in paragraph 20*b*. As soon as the squads in rear have each formed line, they close on the leading squad to prescribed distance and then take the half step. The fifth command is given when the last squad has reached its proper position.

■ 33. MOVEMENTS FROM LINE.—The band being in open formation in line, to form column of squads to a flank and march, the command is 1. SQUADS RIGHT (LEFT), 2 MARCH, 3. FORWARD, 4. MARCH. At the second command, the movement is executed by each squad as prescribed in paragraph 24, except that on the eleventh count the leading squad takes the half step, the rear rank of that squad reducing the length of its first step in the new direction to 5 inches. All other ranks close on the leading squad to prescribed distance and then take the half step. The fourth command is given when the rear squad has reached its proper position.

■ 34. MOVEMENTS FROM COLUMN OF SQUADS OR HALF SQUADS.—*a.* The band being in column of squads or half squads in open or playing formation, a change of direction is executed as explained in paragraph 23. In playing formation, when the band is playing, the drum major gives the baton signal CORRECT ALINEMENT during the period the leading rank is making the turn and the baton signal MARCH preceded by FORWARD when the last man of the leading rank arrives on the line.

*b. To countermarch.*—(1) The band being in column of squads in playing formation, to countermarch, the command is: 1. COUNTERMARCH, 2. MARCH, 3. FORWARD, 4. MARCH. At the second command all take the half step and Nos. 1, 2, and 3 in the front rank turn to the right about, Nos. 4, 5, and 6 to the left about, each marching on the circumference of a semicircle 30 inches in diameter. The movement is executed by each rank successively on the same ground and in the same manner. Nos. 3 and 4 of each rank, except the rear rank of the rear squad, as soon as clear of the latter, successively oblique toward the center until the prescribed interval has been obtained, when they again by a second oblique march

to the new front. The other numbers of each rank conform. The rear rank of the rear squad closes toward the center as explained when its members have completed the turn to the rear. The fourth command is given when the rear rank of the rear squad has reached its normal position in the column.

(2) Being in column of half squads the movement is similarly executed.

(3) When there is an odd number of files, the center file of each rank executes the TURN ABOUT to the right.

(4) When the band is playing and marching, the drum major gives the baton signal COUNTERMARCH and halts, the band passing on both sides of him. If there is an odd number of files, he takes one step to the left oblique prior to halting. As the rear rank of the second squad or half squad comes abreast of him he gives the whistle signal MARCH. When the front rank of the leading squad arrives 3 paces from him, he marches backward, and when it is clear of the rear rank of the rear squad, he gives the baton signal CORRECT ALINEMENT during the remainder of the progression of the movement. When the rear rank of the rear squad has reached its normal position, he faces to the front and gives the baton signal FORWARD MARCH.

■ 35. MOVEMENTS AT EASE OR AT ROUTE STEP.—The band in open or playing formation marches at ease or at route step in accordance with the principles of infantry drill. Instruments are carried as prescribed in section III.

## SECTION VI

## INSPECTIONS

■ 36. GENERAL.—*a.* The band may be inspected in line in open formation, the musicians and drum major executing inspection instruments and baton, respectively, as prescribed in paragraph 37.

*b.* If the assembled field musicians are present, they will be inspected as prescribed for musicians of the band.

*c.* Pistols and other equipment of the band are inspected in accordance with the general principles of inspection prescribed for the arm or service to which the band belongs; if these do not apply, then according to the principles of inspection of infantry.

*d.* The band may be inspected as a separate unit by the band leader or other inspecting officer in accordance with the principles previously prescribed.

■ 37. FORMATION FOR FORMAL INSPECTION.—The usual formation for formal inspection of the band is column of squads in playing formation. Being in this formation, at the command PREPARE FOR INSPECTION or other prescribed command of the company, battalion, regimental, or other commander, the band leader, by proper commands, alines the band to the front and to the right successively, and takes post facing to the front and 3 paces in front of the right front-rank file of the leading squad. As the inspecting officer approaches, the band leader faces to the left, calls the band to attention if rest has previously been given, adds the command PREPARE FOR INSPECTION, and faces to the front. As soon as he has been inspected, he accompanies the inspecting officer on the latter's right and remains with him until the inspection of the band has been completed. After the drum major has been inspected, the inspection is made from right to left in front and from left to right in rear of each rank. Each musician as the inspecting officer approaches him executes INSPECTION INSTRUMENT and the drum major INSPECTION BATON as follows, the movements being executed in a cadence of 60 to the minute:

*a.* Being at the carry position—

(1) *Flute and piccolo.*—In four movements: (One) bring instrument forward and upward, right arm fully extended horizontally, instrument in a vertical position; (two) turn wrist to left; (three) turn wrist to right; (four) return to carry position.

(2) *Oboe, E♭ and B♭ clarinets.*—In five movements: (One) bring instrument forward, right arm fully extended horizontally, at the same time regrasp ball joint with right hand, instrument in vertical position; (two) turn wrist to left; (three) turn wrist to right; (four) turn bell upward toward inspector, the mouthpiece pointing over right shoulder; (five) return to carry position.

(3) *Alto and bass clarinets.*—In four movements: (One) grasp the bell below the opening with left hand, bringing instrument directly in front of body in a perpendicular position, keys to front; (two) turn to left showing back of instrument;

(three) return to first position; (four) return to carry position.

(4) *Bassoon and sarrusophone.*—In six movements: (One) bring instrument from carry position diagonally across front of body, supporting it with left hand; (two) place right hand under lower end of tube; (three) turn forward and upward, showing back of instrument; (four) return to first position; (five) grasp center of instrument with right hand; (six) return to carry position.

(5) *Saxophones.*—In seven movements: (One) place left hand on keys in playing position, right hand same; (two) bring instrument diagonally across front of body, mouthpiece near point of left shoulder; (three) turn to right upward; (four) turn to left downward; (five) turn bell to front; (six) keeping left hand in place, return instrument and right hand to carry position; (seven) drop left hand to side.

(6) *Cornet and trumpet.*—In seven movements: (One) grasp tubing in back of mouthpiece with right hand; (two) with right hand bring instrument to a vertical position, bell up, directly in front of body, pistons to the right, at same time dropping left hand to side; (three) turn wrist to right; (four) turn wrist to left; (five) lower instrument to horizontal position, bell to front; (six) keeping left hand in place, return to first position; (seven) resume carry position.

(7) *French horn.*—In six movements: (One) grasp tubing with left hand immediately above right; (two) with left hand bring instrument, bell downward, across front of body and place right hand opposite left; (three) turn bell inward toward body; (four) turn bell outward to front; (five) with hands in place, return instrument to carry position, holding it in place by pressure of right elbow; (six) return to carry position.

(8) *Melophone.*—Same as French horn except that "right" is substituted for "left" and the reverse wherever it appears in the explanation.

(9) *Baritone and euphonium (ordinary model) and E♭ alto.*—In six movements: (One) grasp top of tubing over valves with right hand; (two) place left hand at bottom of tubing, bringing instrument across front of body with bell to right and pointing upward, obverse side of instrument to front; (three) turn instrument over with reverse side to front; (four) extend right arm, turning instrument so bell is to

front; (five) with hands in place, return to first position; (six) resume carry position.

(10) *Baritone and euphonium (American model).*—Same as ordinary model except that "right" is substituted for "left" and the reverse wherever it appears in the explanation.

(11) *Trombone, slide and valve.*—In five movements: (One) bring instrument forward and upward, left arm extended; (two) turn wrist to left; (three) turn wrist to right; (four) straightening wrist and raising forearm vertically, bring instrument upward to a horizontal position, bell to front; (five) return to carry position.

(12) *Drum, snare.*—In five movements: (One) retaining drumsticks in right hand, grasp shell with this hand, thumb on top of shell opposite left hand, and bring drum forward and up in front of center of waist of body; (two) turn snare head up; (three) turn batter head up; (four) return to first position; (five) resume carry position.

(13) *Cymbals.*—In three movements: (One) bring cymbals forward and upward, arms fully extended horizontally, with inside of cymbals up; (two) turn inside of cymbals down; (three) return to carry position.

(14) The following musicians will remain stationary during inspection: All basses, upright and circular; drum, bass.

*b. The baton.*—In three movements:

(1) Being at ORDER BATON: (One) raise right arm fully extended to front to a horizontal position, baton vertical, ball up; (two) turn wrist to right, palm up, bringing baton to a horizontal position, ball to right; (three) resume order baton.

(2) Being at CARRY BATON: (One) grasp baton with all fingers and at the same time thrust right arm fully extended to front in a horizontal position, baton vertical, ball up; (two) turn wrist to right, palm up, bringing baton to a horizontal position, ball to right; (three) resume carry baton.

## SECTION VII

## MASSED BAND

■ 38. GENERAL.—*a.* The commander of a body of troops containing two or more bands may direct that they be massed for specified ceremonies, reviews, or concerts.

*b.* Ordinarily the senior band leader present for duty will act as leader of the massed band. He will be furnished with a copy of the order of the formation, or extracts therefrom, a sufficient time in advance to permit him to prepare and issue necessary instructions. Each junior band leader will furnish the senior with the following information:

(1) Number of competent performers in his band.

(2) Instrument and part played by each.

(3) Which players, if any, are proficient on more than one instrument with brief estimate of their ability on such additional instrument.

*c.* If necessary to detach or attach musicians from or to any of the bands for the purpose of equalizing the instrumentation and balance of the various sections of the massed band, the massed band leader will prepare and submit a memorandum to the commanding officer recommending the temporary changes that he considers necessary.

*d.* He may direct the band leader of any band temporarily under his charge to reduce the customary number of musicians in the squads before marching to the designated point of assembly; to omit any instrument or instruments the presence of which would tend to disturb the balance of any section of the massed band; and in general take such other proper measures not already prescribed to organize the massed band so that it may be most effective and impressive in its playing.

*e.* Ordinarily the senior drum major of the command present for duty will act as drum major of the massed band.

*f.* The initial formation of the massed band is line of bands each in column of squads in playing formation, 60-inch interval between bands.

*g.* At the discretion of the commanding officer, the massed band may be formed as prescribed for a single band.

*h.* The massed band executes all movements as, or in accordance with, the general principles prescribed for the single band in column of squads in playing formation, except to diminish front.

■ 39. To FORM.—*a.* The bands having marched to the place of assembly, the massed-band leader takes position twelve paces in front of the point where the center of the massed band is to be, faces it, and commands: **FORM MASSED**

BAND. The drum major of the base band places himself, facing to the front, so that the center of the massed band will be opposite and 12 paces from the massed-band leader. The base band is marched in column of squads in playing formation to the line by its leader so that, upon halting, the right front-rank man of the leading squad will be on a line with and 9 inches to the left of the drum major. After the band is halted, its leader alines it to the front and to the right, then faces toward the massed-band leader and reports, "Sir, ——— band present," and takes his post. All other bands are marched successively on the line to the left of the base band and alined and reported in a similar manner. After reporting, or in the case of the massed-band leader after receiving the last report, each leader takes post as follows: The senior abreast of and 2 paces to the right of the leading rank; the next senior in a corresponding position to the left of the leading rank; the other two leaders in order of rank 2 paces to the right and left, respectively, of the front rank of the middle squad. The assistant band leader of the band to which the massed-band leader belongs, after reporting, takes his place in ranks. When the leader of the last band on the line has given the command FRONT, the drum majors take post as follows: The drum major for the massed band 3 paces in front of the center of the band; all others as the rear-rank file of the chief trumpeters of their respective bands. Necessary blank files will be left for this purpose.

*b.* Band leaders will repeat all preparatory commands of the massed-band leader and assist in keeping a correct alinement when marching.

*c.* In case the front is too extended to direct efficiently the honors required to be rendered by the field music, the distance between the massed band proper and the field music may be increased to 4 paces at the discretion of the massed-band leader. In that case, the senior chief trumpeter will take post 2 paces in front of the center of the front rank of the field music.

■ 40. To DISMISS.—At the command of the massed-band leader DISMISS YOUR BANDS, other leaders will salute and move by the most direct route to their respective bands. Drum majors take their proper posts. Each band leader then marches off his band and dismisses it.

## SECTION VIII

## FIELD MUSIC

41. GENERAL.—The field music consists of all the trumpeters of an organization when assembled as a unit. It renders honors, substitutes for the band, and in organizations with bands, it may play with the band or may take turns with the band in playing. Well-drilled field music, playing with precision and spirit, is a powerful stimulus to morale. When trumpeters are required to march or play with the band, as at parades and reviews, they will take position in rear of the band. Trumpet parts of band marches occur, as a rule, in the *trio;* they are written for the F and B♭ instruments. The band leader will attend to the tuning of the field music with the band. Signals to begin and cease playing are given by the chief trumpeter. When the trumpeters are required to play continuously for several minutes, the trumpet section should be divided into halves to play alternately in order to afford short rests for each trumpeter. The instrumental ratio should be approximately two trumpeters to one snare drum, or three fifes to one drum. Field music, when acting as a separate unit, should have a drum major, one bass drummer, and one cymbal player.

42. EQUIPMENT.—The field musician's equipment includes such instruments as may be authorized, from time to time, in Tables of Basic Allowances.

43. FORMATION.—When the field music is to take the place of the band, it will be formed as shown in figure 3. On special occasions, where the field music is required to alternate with the band in playing, it may be formed as a separate unit in rear of the band.

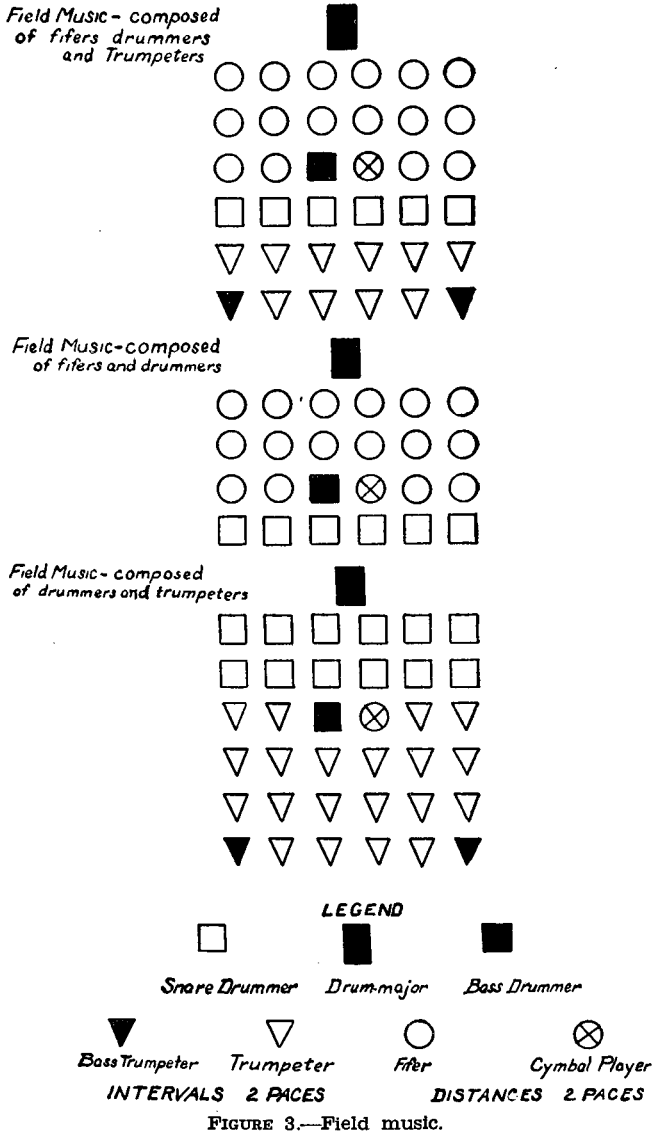



FIGURE 3.—Field music.

# CHAPTER 3

# MOUNTED BAND


| | | Paragraphs |
|---|---|---|
| SECTION I. | General | 44 |
| II. | Positions of instruments when not playing | 45–46 |
| III. | Formations | 47–48 |
| IV. | Movements | 49–67 |
| V. | Inspections | 68 |
| VI. | Signals, marches, and camps | 69–71 |


## SECTION I

## GENERAL

■ 44. GENERAL PROVISIONS.—*a*. For organization and duties of personnel, see chapter 1.

*b*. In addition to the qualities described in paragraph 9, the selection of the drum major should be based upon superior horsemanship and sense of pace and gait.

*c*. For mounted ceremonies, the band should be furnished with quiet, well-trained horses which by trial have been found not to become excited by the appearance and sound of band instruments. As the band does not have personnel for stable management, the horses selected for the band should be maintained in the stables of some other organization but made available to the band for training purposes.

*d*. The mounted duties of the band, which are largely of a ceremonial nature, require only a moderate degree of instruction in horsemanship. This instruction should be carried out according to a modified scheme of training, based on the work at slow gaits (walk and trot) as prescribed in FM 25–5.

## SECTION II

## POSITIONS OF INSTRUMENTS WHEN NOT PLAYING

■ 45. GENERAL.—*a*. The prescribed positions permit the lyre to remain attached to the instrument when not playing, but generally the music should be removed from the lyre and carried in the music pouch, except when about to play or during short intermissions.

*b*. The strap or sling which supports the heavier instruments when playing remains in use when not playing, although it is generally shifted slightly to better support the instrument.

*c.* The mouthpieces remain in position on the instruments when not playing. The mouthpiece caps of single-reed instruments are placed over the reeds when not playing, and the reeds of double-reed instruments are removed from the instruments and carried in their cases.

*d.* The positions of instruments, dismounted, when not playing are given in paragraph 15.

■ 46. POSITIONS OF INSTRUMENTS, MOUNTED, WHEN NOT PLAYING.—The prescribed positions of instruments, mounted, when not playing are shown in figure 4.

Alto (upright).

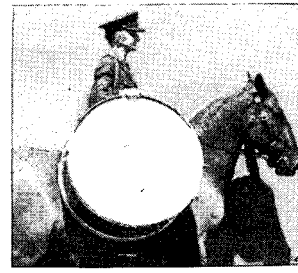
French horn or melophone.

Cornet or trumpet.

Euphonium.

FIGURE 4.—Positions of instruments, mounted, when not playing.

Saxophone (alto).



Bass drum.

Bass, BB♭, sousaphone.

Saxophone (tenor).

Snare drum.

Piccolo.

FIGURE 4.—Positions of instruments, mounted, when not playing—Continued.

Baritone.

Saxophone (baritone).

Clarinet ($E_\flat$ and $B_\flat$).

Trombone (slide).

Bell lyra (glockenspiel).

FIGURE 4.—Positions of instruments, mounted, when not playing—Continued.

## SECTION III

## FORMATIONS

■ 47. FORMATIONS OF MOUNTED BAND.—The different formations of the mounted band are as follows and may be executed either mounted or dismounted:

Band formation.
Column of fours.
Column of twos.
Column of musicians.
Line.

*a. Band formation* is the normal formation of the band. It is used at all occasions of ceremony. This formation is a rectangle approximating in shape a square, and gives the compactness necessary for ease of control and for the production of correct musical effects.

(1) Band formation consists of a number of ranks, with five or more musicians in each rank. The number of musicians in each rank depends on the total number of musicians in the band, bearing in mind that the shape of the band when formed should approximate a square. The musicians are arranged in ranks according to instrumentation. The formation, once decided upon, is not changed by the presence or absence of the field music. It should be changed only as a result of a considerable increase or decrease in the size of the band.

(2) The distance between successive ranks in band formation is fixed at 4 feet when mounted and 60 inches when dismounted. The interval between musicians in the same rank is 1 foot when mounted and 60 inches when dismounted.

(3) The drum major is posted in front of the band. The bell lyra (glockenspiel) player (if there is one), when mounted, is posted out of ranks 3 yards in rear and to the left of the drum major so as to be in front of the number five musician of the front rank, or of the number six musician if the rank consists of eight or more musicians. The tympani player (if there is one) is posted in the corresponding position in front of the number two musician of the front rank. If there are no bell lyra or tympani players, the right center musician of the front rank is posted 3 yards in rear of the drum major. The tympani are not used when

dismounted. When dismounted, the bell lyra player is posted on the left flank of the band, on line with the first rank at the usual interval, and the right center musician of the first rank of the band is posted 60 inches in rear of the drum major.

(4) When the band is marching, the band leader normally takes position on the right flank of the band, on line with the first rank and at the usual interval. When at a halt he takes the position necessary to direct the music properly.

(5) If the field music is present with the band, it forms with and in rear of it. Distances and intervals are the same as those of the band. The chief trumpeter is posted as the right musician of the first rank of trumpeters.

*b. Column of fours* is usually a march formation, but for very small bands may become the band formation. Distances between successive fours are 4 feet when mounted and 60 inches when dismounted. The individuals are numbered from right to left in each four, No. 1, No. 2, No. 3, and No. 4. Intervals between individuals are 1 foot when mounted and 4 inches when dismounted. When playing dismounted this interval is increased to 9 inches. The posts of the drum major, the tympani player, and the bell lyra player are as in band formation. The band leader is on the right and abreast of the drum major. No. 1 of the first four is posted directly behind the tympani player when mounted and directly behind the band leader when dismounted. The field music, if present, conforms to the formation of the musicians, the chief trumpeter on the right of the first four trumpeters.

*c. Column of twos* is a march formation only. Distances between successive twos are 4 feet when mounted and 40 inches when dismounted. The individuals are numbered from right to left in each two, No. 1 and No. 2. Intervals between individuals are 1 foot when mounted and 4 inches when dismounted. The posts of the drum major and band leader are as in column of fours. The tympani player and the bell lyra player form the next set of twos. The remaining musicians, in pairs, are in position in trace of the leading pairs. The field music, if present, conforms to the formation of the musicians, the chief trumpeter on the right of the first two trumpeters.

*d. Column of musicians* is a march formation only. Distances between successive musicians are 4 feet when mounted

and 14 inches when dismounted. The post of the band leader is at the head of the column. He is followed at 3 yards distance by the drum major. The drum major is followed by the tympani player at 4 feet distance when mounted and by the bell lyra player at 14 inches when dismounted. The first musician follows the bell lyra player. The field music, if present, follows the musicians in column of trumpeters, the chief trumpeter in front.

*e. Line* is a formation used only at the halt, as for inspections, or when available space permits only a formation in line. The musicians are all abreast, with intervals of 1 foot when mounted and 9 inches when dismounted. If tympani are used, mounted, the tympani player is posted out of ranks in rear of the drum major at 3 yards distance. The right center musician of the first rank of the band is posted 4 feet in rear of the tympani player. If there is no tympani player, the right center musician is posted 3 yards in rear of the drum major. When dismounted, the right center musician is placed 60 inches in rear of the drum major. The band leader is on the right and abreast of the drum major. The bell lyra player is posted on the left of the line of musicians. The field music, if present, is in line on the left of the line of musicians, the chief trumpeter 3 yards in front of the right center trumpeter.

■ 48. To FORM.—*a*. The musicians having been marched to the stables or picket line, instruments are deposited in the saddle room or to one side, horses are brushed off and saddled, and the musicians obtain their instruments.

*b*. To form the band in band formation, mounted, the assistant band leader takes position, mounted, facing the band, opposite the point where the right center of the band is to rest, and commands: FORM BAND. The tympani player takes position in front of the assistant band leader and facing him. The No. 2 musician of the first rank takes position 4 feet in rear of the tympani player and facing in the same direction. The bell lyra player takes position 3 yards to the left and on line with the tympani player. The musicians lead out successively according to their assigned positions in the formation, approach directly from the rear, and form in the proper number of ranks. The drum major takes position temporarily on the right of the front rank. The

noncommissioned officers assist in supervising the formation. All then STAND TO HORSE, with their instruments in the left hand and intervals of 18 inches between horses. If the field music is present it takes its position in the formation.

*c.* The band being thus formed, the assistant band leader verifies the presence of the musicians or calls the roll and commands: 1. IN EACH RANK, 2. COUNT FOURS (FIVES or SIXES). The musicians in each rank count fours, fives, or sixes as ordered from right to left.

*d.* The band being thus formed and the necessary verification and adjustments made, the assistant band leader turns about, salutes, and reports to the band leader, "Sir, the band is present or accounted for," or "Sir, ——— absent," and without command takes his post (which is determined by the instrument he plays). When no verification is required the report is, "Sir, the band is formed." The drum major takes his post after the assistant band leader has reported.

*e.* During the formation the band leader takes post, mounted, several yards in rear of the assistant band leader and, when the latter has reported, the former returns the salute, mounts the band, and takes his proper post.

*f.* If necessary or desirable the band may be similarly formed in any other authorized formation by the command FORM BAND IN COLUMN OF FOURS (IN COLUMN OF TWOS, IN COLUMN OF MUSICIANS, or IN LINE). In column of fours, twos, or musicians, the elements of the column form in order from front to rear, with distances of 4 feet between successive fours, twos, or musicians. In column of fours or twos, each four or two forms on its right musician. In line, the musicians form in order from right to left, the first rank on the right, then the second rank, then the third, etc., with intervals of 1 foot from knee to knee. The field music, if present, takes its proper position in the formation.

*g.* The band may also be formed in a similar manner after the musicians mount. In this case the assistant band leader causes the musicians individually to mount immediately after saddling. In mounting, the instruments are held in the right or left hand as is more convenient for the particular type of instrument, or musicians who are close together in the formation may assist each other by holding their companions' instruments while the latter mount and then passing the instru-

ments to them. Every effort must be made to avoid injuring the instruments while mounting. The assistant band leader then gives the proper command to form the band in the formation desired.

*h.* The band is formed dismounted by similar means, substituting the proper distances and intervals.

## SECTION IV

## MOVEMENTS

■ 49. GENERAL.—*a.* In all movements of the band, the drum major is the leader and sets the direction, gait, and pace. The tympani player and the bell lyra player follow the drum major at 3 yards distance, the tympani player on the right (figs. 5 and 6). The right center musician of the first rank of the band follows accurately in trace of the drum major at 60 inches distance when dismounted and at 4 feet distance from the line established by the tympani and bell lyra players when mounted.

*b.* The right center musician of the first rank of the band is called the guide of the band. Since the guide marches in the trace and at the pace of the drum major, the other musicians have only to regulate on the guide in order to maintain their proper places in the formation. Therefore, in leading the band, the drum major has only to lead the guide.

*c.* In decreasing the front of the band (that is, in forming band formation or column of fours, twos, or musicians from line; in forming column of fours, twos, or musicians from band formation; in forming column of twos or musicians from column of fours; and in forming column of musicians from column of twos) the movement is begun on the right of the band. The first element of the new formation moves out first, followed in turn by each succeeding element, which if necessary executes a movement approximating a right oblique and takes its proper place in the new formation.

*d.* In increasing the front of the band (that is, in forming line from band formation or from column of fours, twos, or musicians; in forming band formation from column of fours, twos, or musicians; in forming column of fours from column of twos or musicians; and in forming column of twos from column of musicians) the movement is made toward the left.

Any rear element which is to take its place on line with a preceding element in a new formation executes at the proper time a movement approximating a left oblique and takes its proper place in the new formation.

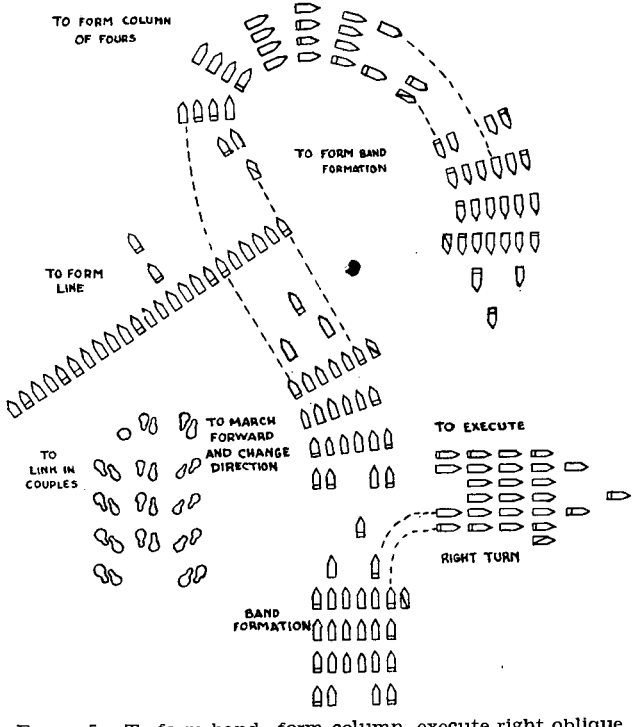



FIGURE 5.—To form band, form column, execute right oblique, and dismount.

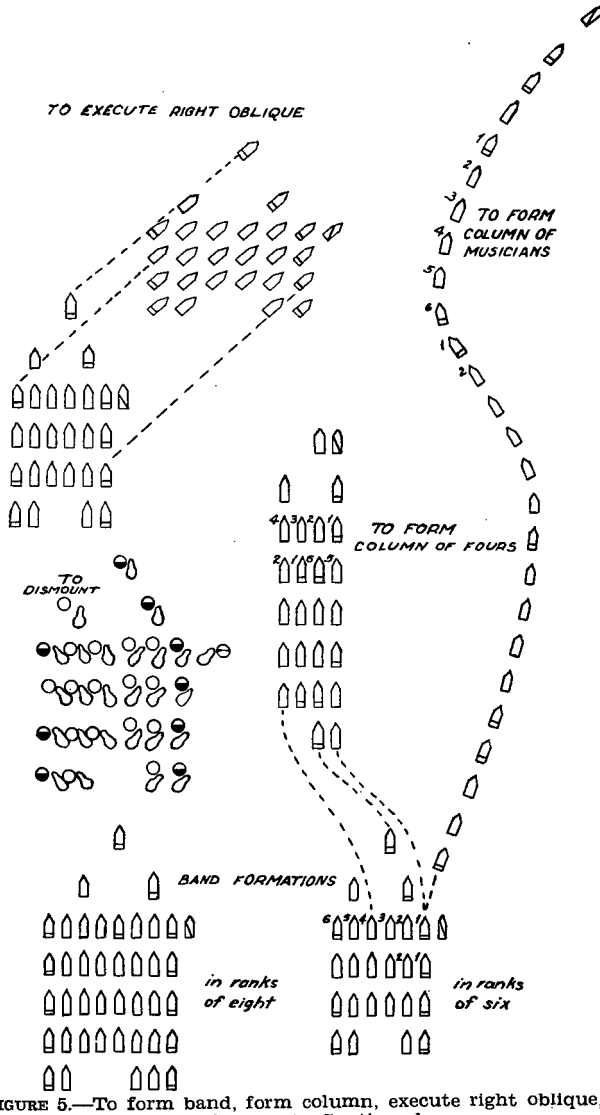



FIGURE 5.—To form band, form column, execute right oblique, and dismount—Continued.

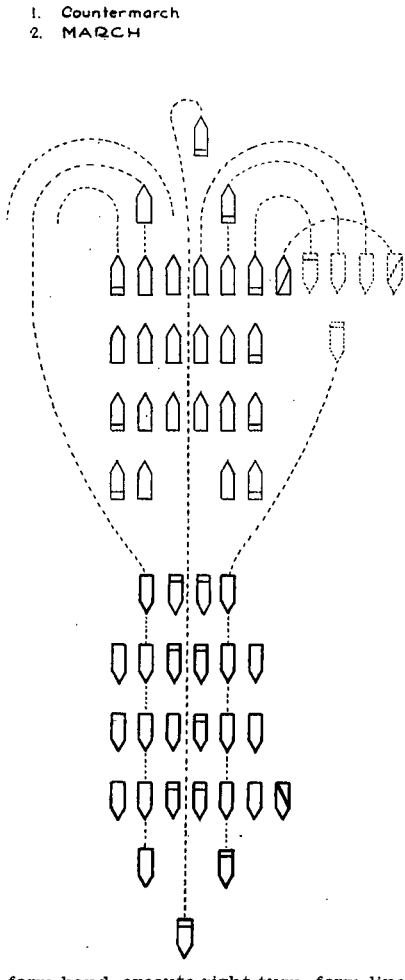



FIGURE 6.—To form band, execute right turn, form line and column, change direction, and link in couples.

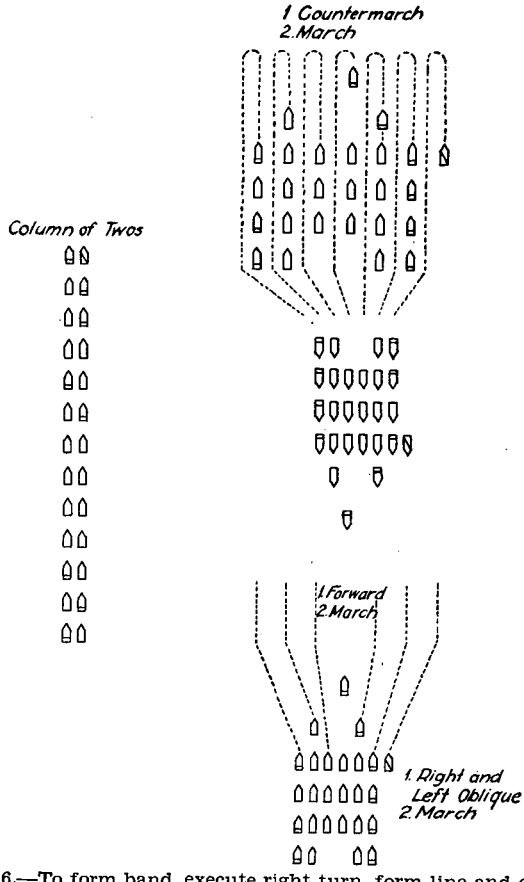



FIGURE 6.—To form band, execute right turn, form line and column, change direction, and link in couples—Continued.

*e.* During the execution of movements which cause the band to change its formation, the drum major is temporarily no longer the actual leader of the band because the guide of the band is changing from the right center musician of the first rank of the band in its old formation to the right center musician of the first rank of the band in its new formation. However, once the new first rank of the band is formed, the drum major indicates its right center musician, and from that moment again actually conducts the march of the band.

*f.* In all movements from the HALT, or when marching at the WALK, if the gait is not specified in the command, the guide takes or maintains the walk.

*g.* In decreasing the front of the band, the leading element in the new formation maintains the gait of march or takes the gait ordered. The other elements take or maintain the next slower gait or halt until they can take their places in the new formation.

*h.* In increasing the front of the band the rear elements increase the gait without command or take the gait ordered. The leading element preserves the gait of march. When the formation must be hastened or executed in a restricted space, the drum major diminishes the pace or gait of the leading unit or halts it, according to the object in view. When an increased gait is indicated in the preparatory command or during the execution of the movement, it applies only to those elements which *have not* completed the movement. If a decrease in gait is ordered, it applies to the leading element and to those elements which *have* completed the movement.

*i.* The band leader commands the band. He communicates his commands by—

(1) Voice.
(2) Signals.
(3) Whistle.

*j.* The drum major repeats the commands of the band leader. He communicates these commands to the band by—

(1) The gait and direction of his horse.
(2) Signals.
(3) Voice.
(4) Whistle.

*k.* There are two kinds of commands—

(1) The preparatory command, such as FORWARD, which indicates the movement that is to be executed.

(2) The command of execution, such as MARCH and HALT, which causes the execution.

*l.* In the text, preparatory commands are distinguished by SMALL CAPITAL LETTERS, those of execution by CAPITAL LETTERS. The preparatory command should be given at such an interval of time before the command of execution as to permit being properly understood. The command of execution should be given the instant the movement is to commence. If the band leader or the drum major wishes to revoke a preparatory command, he does so by commanding AS YOU WERE.

*m.* All movements are described as though the band were mounted. They may all be similarly executed dismounted, substituting the proper distances and intervals, except where specially noted.

■ 50. To MOUNT AND DISMOUNT.—*a.* The band being in any formation, except line at stand to horse, to mount, the command is: 1. PREPARE TO MOUNT, 2. MOUNT. At the first command the musicians on the right and left of each rank, four or two, open out fanwise to the right and left sufficiently to permit all to mount without interfering with each other. At the second command all mount simultaneously and assume the position of attention, mounted. The musicians in mounting hold their instruments in the right or left hand, as is more convenient for each type of instrument, or assist each other so as to avoid injuring the instruments. The musicians habitually straighten their horses in ranks as soon as all have mounted.

*b.* Being in line, at the preparatory command the odd numbers lead out 4 yards directly to the front. Having mounted, the command FORM RANK is given, at which the even numbers move up into their intervals in the line.

c. To dismount the command is: 1. PREPARE TO DISMOUNT, 2. DISMOUNT. When dismounting from line the command FORM RANK is added. The movement is executed in the reverse order of TO MOUNT, except that the musicians do not habitually straighten their horses in the ranks or in column after dismounting unless the band moves forward, the musicians leading their horses. After dismounting in line the command

FORM RANK may be omitted if for any reason it is not desired to form rank.

■ 51. RESTS AND ROUTE ORDER.—The mounted band executes the RESTS and ROUTE ORDER as prescribed in FM 25–5. After dismounting from line, REST or AT EASE may be given either before or after forming rank. The RESTS are executed dismounted as prescribed in FM 25–5.

■ 52. TO DISMISS THE BAND.—The band is dismissed according to the principles given in infantry drill and FM 25–5.

■ 53. COVER AND ALINEMENT.—*a.* To cover off from head to rear in the band the command is: COVER. The tympani and bell lyra players and the guide take their positions. All musicians cover promptly from front to rear. The drum major, after cautioning the guide to remain in place, faces the band and verifies the accuracy of the cover of all Nos. 1, Nos. 2, etc.

*b.* To correct the alinement of the band the command is: DRESS. All the musicians aline themselves promptly on the guide or on the musician who covers the guide in their own rank. The drum major faces the band or goes to either flank to verify the accuracy of the dress, first cautioning the guide to remain in place. At the command FRONT, given when the alinement is complete, all turn the head and eyes to the front and take the position of attention. Movements in the rank then cease.

*c.* Formal covering and dressing is employed only when the band is at the halt. The caution DRESS or COVER may be given to the band when marching, but it will not be employed when it is practicable to use cautions addressed by name to the individual musician or musicians who are at fault.

*d.* In marching, the musicians must learn to keep their places in the formation while playing, and without keeping their eyes constantly fixed either on the music or on the guide, they cast frequent glances toward the drum major to observe his movements or signals and glance occasionally toward the guide, and to the front to assure themselves that cover and alinement are being maintained. All adjustments of cover and alinement are made gradually. The drum major must be careful to march steadily, so regulating his direction and gait as to enable the tympani and bell lyra players and the guide to conform without difficulty.

*e.* When at a halt, the band may be dressed to either flank. The command is: 1. RIGHT (LEFT), 2. DRESS, 3. FRONT.

■ 54. TO MARCH TO THE FRONT.—*a.* The command is: 1. FORWARD, 2. MARCH. The band moves forward, conforming to the march of the drum major.

*b.* To execute the TROT directly from the HALT the word "trot" is added to the first command.

*c.* While marching, the band changes gait at the commands: 1. TROT, 2. MARCH, or 1. WALK, 2. MARCH.

■ 55. TO HALT.—*a.* The command is: 1. BAND, 2. HALT. All halt at the second command. The musicians, if not already covered and alined, cover and aline themselves as they halt. Movement in the ranks then ceases.

*b.* If marching at the TROT, the gait is ordinarily decreased progressively, the HALT being executed from the WALK.

■ 56. TO MARCH BACKWARD.—The command is: 1. BACKWARD, 2. MARCH. The band reins (or steps) back until the command: 1. BAND, 2. HALT. This movement is executed slowly and for short distances only. The length of the step dismounted is 15 inches.

■ 57. TO OBLIQUE.—*a.* The command is: 1. RIGHT (LEFT) OBLIQUE, 2. MARCH. The musicians execute individually a half turn to the right (left) and then move at an angle of 45° to the original direction, each musician's right (left) knee (or shoulder) in rear of the left (right) knee (or shoulder) of the musician on his right (left). The band moves in the new direction, regulating on the right (left) musician in each rank, the front of each rank parallel to the original front. The right (left) musicians of all ranks regulate from front to rear.

*b.* Halting the band while at the oblique should be avoided. If the band must be halted thus, the musicians upon halting turn their horses to the original front insofar as practicable. Dismounted they halt facing to the front.

*c.* To resume the original direction by similar means, the command is: 1. FORWARD, 2. MARCH.

■ 58. TO CHANGE DIRECTION.—The change of direction is only a special case of the march to the front. The drum major conducts the band in the new direction. The musicians remain alined in the proper formation, regulating their pace as

may be necessary. On completing the change of direction, the drum major indicates the new direction of march.

■ 59. To Turn to the Right or Left.—*a.* The command is: 1. RIGHT (LEFT) TURN, 2. MARCH. This command is used when the band is in any formation in which the first rank is composed of five or more musicians. The movement is but a special case of the change of direction. The drum major so turns on the arc of a circle that the pivot musician of each rank in conforming marches on the arc of a circle with a radius of 2 yards at the walk. Dismounted, this radius is 1 yard. The gait of the drum major should not be so rapid as to make it impracticable for the musicians on the marching flank of any rank to preserve their alinement during the turn. The guide moves in the trace of the drum major during the turn as well as before and after the turn. The drum major indicates the direction to be taken after the turn.

*b.* RIGHT (LEFT) HALF TURN is similarly executed by a change of direction of 45°. The band may be marched to the rear by two commands of 1. RIGHT (LEFT) TURN, 2. MARCH. To make a slight change of direction the command is: INCLINE TO THE RIGHT (LEFT).

■ 60. To Execute Column Right or Left.—*a.* The command is: 1. COLUMN RIGHT (LEFT), 2. MARCH. This movement is used when the band is in any formation in which the front rank is composed of less than five musicians. The first rank executes RIGHT TURN through a change of direction of 90°. The succeeding ranks move forward and turn on the same ground as the first rank.

*b.* COLUMN HALF RIGHT (HALF LEFT) is similarly executed by a change of direction of 45°. COLUMN RIGHT (LEFT) ABOUT is executed by a change of direction of 180°. To make a slight change of direction, the command is: INCLINE TO THE RIGHT (LEFT).

■ 61. Being in Line, to Form Band Formation, Column of Fours, Column of Twos, and Column of Musicians.—The commands are: 1. BAND FORMATION (COLUMN OF FOURS, COLUMN OF TWOS, or COLUMN OF MUSICIANS), 2. MARCH.

*a.* To form band formation, at the command MARCH the first five or more musicians on the right of the line, depend-

ing on the number of musicians in each rank when the band is in band formation, move at the walk or the gait ordered straight to the front. Each successive group of five or more musicians, as the case may be, move out at the proper time and by a movement approximating a right oblique, take their place in band formation behind the preceding group of five or more musicians.

*b.* To form column of fours, column of twos, or column of musicians, at the command MARCH the first four, two, or single musician on the right of the line, as the case may be executes what is prescribed in *a* above for the first group of five or more musicians, and each succeeding four, two, or single musician executes what is prescribed for each succeeding group of five or more musicians.

■ 62. BEING IN BAND FORMATION, TO FORM COLUMN OF FOURS, COLUMN OF TWOS, COLUMN OF MUSICIANS, AND LINE.—The commands are: 1. COLUMN OF FOURS (COLUMN OF TWOS, COLUMN OF MUSICIANS, OR LINE), 2. MARCH.

*a.* To form column of fours, if marching or at the halt, at the command MARCH all except the right four musicians of the first rank decrease the gait or halt. The right four musicians of the first rank move at the gait of march or the ordered gait straight to the front. The left one or more musicians of the first rank, by a movement approximating a right oblique, cross over at the proper time and become the right one or more musicians of the second four in column. The right three or fewer musicians of the second rank oblique to the left at the proper time, cross behind the left one or more musicians of the first rank, and become the left three or fewer musicians of the second four in column. The remaining musicians of the second rank by a movement approximating a right oblique, enter the column at the proper time and form the right of the third four in the column of fours. The other ranks conform to the movement.

*b.* To form column of twos or column of musicians the movement is analogous. The twos (or musicians) of each succeeding rank in order from right to left in the rank become the succeeding twos (or musicians) in column in order from front to rear.

*c.* To form line, at the command MARCH the first rank moves at the walk or at the gait ordered straight to the front until

halted. The succeeding ranks oblique to the left until uncovered, and then march up until abreast of the first rank and halt. Line is formed only at the halt.

■ 63. BEING IN COLUMN OF FOURS, TO FORM COLUMN OF TWOS, COLUMN OF MUSICIANS, BAND FORMATION, AND LINE.—The commands are: 1. COLUMN OF TWOS (COLUMN OF MUSICIANS, BAND FORMATION, OR LINE), 2. MARCH.

*a.* To form column of twos, if marching or at the halt, all except the right two musicians of the first four decrease the gait or halt. The right two musicians of the first four move at the gait of march or the gait ordered straight to the front. The left two musicians of the first four oblique to the right at the proper time and become the second two in column. The right two of the second four become the third two in column, the left two of the second four become the fourth two in column, and so on.

*b.* To form column of musicians, the movement is analogous. The musicians of each succeeding four in order from right to left in the four become the succeeding musicians in column in order from front to rear.

*c.* To form band formation, if marching or at the halt, at the command MARCH the leading four marches straight to the front at the gait of march or at the gait ordered. The right one or more musicians of the second four oblique to the left in front of the two musicians on their left and when uncovered march at the increased gait until abreast of the leading four. The left three or fewer musicians of the second four oblique to the right, cross behind the right one or more musicians of this four, and become the right three or fewer musicians of the second rank. The other fours conform to the movement.

*d.* To form line the movement is analogous. Each succeeding four in column in order from front to rear becomes the succeeding four in line in order from right to left.

■ 64. BEING IN COLUMN OF TWOS, TO FORM COLUMN OF MUSICIANS, COLUMN OF FOURS, BAND FORMATION, AND LINE.—The commands are: 1. COLUMN OF MUSICIANS (COLUMN OF FOURS, BAND FORMATION, OR LINE), 2. MARCH.

*a.* To form column of musicians, the movement is analogous to forming column of twos from column of fours.

*b.* To form column of fours, the command MARCH the leading two march straight to the front at the gait of march or the gait ordered. The second two oblique to the left until uncovered and then march up at the increased gait until abreast of the leading two. All other twos take up the increased gait and form fours as the leading two of each four arrive near their places in columns.

*c.* To form band formation, the first two or more twos in column, plus one additional musician from the right of the succeeding two if there is an odd number of musicians in the first rank of the band formation, becomes the first rank of the band in order from right to left, and so on.

*d.* To form line, the movement is analogous to forming line from column of fours.

■ 65. BEING IN COLUMN OF MUSICIANS, TO FORM COLUMN OF TWOS, COLUMN OF FOURS, BAND FORMATION, AND LINE.—The commands are: 1. COLUMN OF TWOS (COLUMN OF FOURS, BAND FORMATION, ON LINE), 2. MARCH.

*a.* To form column of twos the movement is analogous to forming column of fours from column of twos.

*b.* To form column of fours, the movement is analogous to forming column of fours from column of twos.

*c.* To form band formation and line, the movements are analogous to forming band formation and line from column of twos.

■ 66. TO EXECUTE COUNTERMARCH (fig. 6).—The countermarch is used only when the band is in band formation.

*a.* To execute the movement mounted, the band leader commands: 1. COUNTERMARCH, 2. MARCH, and then moves to the right oblique so as to place himself on the new outside flank. In unison with him, the drum major signals: 1. TO THE REAR, 2. MARCH, turns to the left and halts. The right half of the band, led by the tympani player, executes a COLUMN RIGHT ABOUT and closes into the center when clear of the rear of the band. The left half of the band, led by the bell lyra player, executes COLUMN LEFT ABOUT and closes into the center when clear of the band. As the band does COLUMN LEFT and RIGHT ABOUT, the drum major passes through the center of the band to the new front so as to be in position in front of the leading rank when the two halves of the band close to the center.

*b.* (1) To execute the movement dismounted the band leader commands: 1. COUNTERMARCH, 2. MARCH, at which command all take the half step (15 inches). Each file of musicians to the right of the center of the band executes, on the arc of a circle whose radius is 18 inches, a COLUMN RIGHT ABOUT, and each file of musicians to the left of the center of the band executes on the same arc a COLUMN LEFT ABOUT. If there is an odd number of musicians in each rank of the band, the center file of musicians executes on an 18-inch radius a COLUMN RIGHT ABOUT. The musicians of each half of each rank as soon as clear of the last rank successively oblique toward the center without command until the prescribed interval has been regained, when they again, by a second oblique, march to the new front. The musicians of each half of the last rank close toward the center in a similar manner when they have completed the turn to the rear. The band leader then commands: 1. FORWARD, 2. MARCH, and all take the full step.

(2) To control the movements, the drum major gives the signal TO THE REAR, takes one step to the left oblique, and halts, the band passing on both sides of him. As the fourth rank comes abreast of him he gives the whistle signal MARCH. When the first rank marching in the opposite direction arrives 3 yards from him he marches backward, and when it is clear of the last rank he gives the signal CORRECT ALINEMENT during the remainder of the movement. When the last rank has reached its normal position, he faces to the front and gives the signal FORWARD, MARCH.

*c.* The countermarch is executed only at ceremonies, when the band marches, playing, in front of the troops and back to its position on the right of the line. One countermarch is executed at the left of the line and another at the right of the line, so that the band is finally in its original formation when it halts and ceases to play on the right of the line.

■ 67. TO LINK IN COUPLES.—*a.* The command is: LINK IN COUPLES. The band being in any mounted formation and the musicians having dismounted by command, each odd number turns to the LEFT ABOUT and leads his horse along the right side of the horse of the corresponding even-numbered musician with whom he is to couple. No. 1 couples with No. 2, No. 3 with No. 4, etc. Each horse is secured by linking or

tying the snaffle reins, if there is no link strap, to the cantle ring of the saddle of the other horse.

*b.* The band leader couples with the drum major, the tympani player with the bell lyra player. A musician is usually left in charge of the horses.

*c.* Other methods of securing the horses are carried out deliberately by giving the necessary instructions.

## SECTION V

## INSPECTIONS

■ 68. INSPECTIONS.—The band is usually inspected in band formation. It may occasionally be inspected in line.

*a.* To inspect the band in band formation the command is: 1. PREPARE FOR INSPECTION, 2. AT 6 YARDS DISTANCE, 3. MARCH. The first rank moves forward, followed by the others in succession at 6 yards distance between successive ranks. When each rank has attained this distance the band leader commands: 1. BAND, 2. HALT. All halt and without command correct their cover and alinement. The drum major verifies the cover and alinement and causes any inaccuracies to be corrected.

*b.* If the band leader is the inspecting officer, he then inspects each rank of the band from right to left and successively from front to rear. If the inspecting officer is other than the band leader, the latter takes post on the right and abreast of the drum major and awaits the arrival of the inspecting officer, giving the command REST if the inspecting officer is some distance away. Upon the approach of the inspector the band leader calls the band to attention, salutes, and receives the instructions of the inspector as to the type of inspection desired.

*c.* The inspection consists of two parts; first, an inspection with the musicians still mounted during which special attention is paid to the appearance of the personnel, animals, and equipment, and band instruments are inspected; second, a detailed inspection after the musicians have dismounted, during which special attention is paid to clothing, horse equipment, etc., and pistols are inspected. Either part may upon occasion be omitted.

*d.* If the first part of the inspection is to be held, the band leader cautions "Instruments will be inspected," and after being himself inspected accompanies the inspector. The in-

spector inspects the drum major and the tympani and bell lyra players and then each rank in turn from right to left. Each musician, upon the approach of the inspector, raises his instrument in front of his body, turns it so as to show both sides to the inspecting officer, and returns it to its former position. If the field music is present, it also is inspected as prescribed for the musicians.

*e.* If the second part of the inspection is to be held, the band leader commands: 1. PREPARE TO DISMOUNT, 2. DISMOUNT, and cautions, PISTOLS WILL BE INSPECTED. If the pistols are to be inspected, the band leader directs suitable disposal of band instruments prior to the inspection of pistols. The band leader turns his horse over to a musician or a trumpeter after having been himself inspected and accompanies the inspector.

*f.* The inspection being completed, the band leader commands: 1. PREPARE TO MOUNT, 2. MOUNT, and 1. ASSEMBLE, 2. MARCH. Each rank closes to normal distance on the preceding rank and halts. The band then, upon intimation from the inspecting officer or the band leader, is led from the field and dismissed.

*g.* To inspect the band in line the command is: 1 PREPARE FOR INSPECTION, 2. MARCH. At the second command, the odd numbers ride forward as in PREPARE TO DISMOUNT and the inspection is conducted with open ranks, the distance between ranks being 6 yards. When the inspection is completed, the band leader commands: FORM RANK, or, if the second part of the inspection has been held, 1. PREPARE TO MOUNT, 2 MOUNT, and FORM RANK.

*h.* To inspect the band dismounted, the command is: PREPARE FOR INSPECTION. At this command, the members of each rank correct their cover and alinement. The drum major verifies the cover and alinement and causes any inaccuracies to be corrected. Instruments are displayed for inspection dismounted as prescribed in paragraph 37. The inspection of instruments is followed by inspection of pistols.

## SECTION VI

## SIGNALS, MARCHES, AND CAMPS

69. SIGNALS.—The drum major is armed with the saber. In leading the band he assumes the position of CARRY SABER. The

preparatory signal is made from this position. The termination of the preparatory signal is marked by extending the saber vertically to the full extent of the arm and making a very brief pause in that position before signaling the command of execution. The command of execution is made by bringing the saber quickly to the postion of CARRY SABER. For dismounted formations, the baton is carried instead of the saber. Drill signals are the same as those for the organization and arm or service of which the band is a part. Special signals are as follows:

*a.* DECREASE THE FRONT (*that is, to pass from line to band formation, from band formation to column of fours, from column of fours to column of twos, or from column of twos to column of musicians*).—Describe circles with the saber on the right of the horse in a vertical plane with the arm fully extended. A decrease of front of one degree is understood.

*b.* INCREASE THE FRONT (*that is, to pass from column of musicians to column of twos, from column of twos to column of fours, from column of fours to band formation, or from band formation to line*).—Raise the saber vertically to the full extent of the arm and wave well down to the right and left several times. An increase of front of one degree is understood.

c. CORRECT ALINEMENT.—Lower the point of the baton to the left, allowing the tip to fall into the raised left hand, and hold the baton in a horizontal position at the height of the shoulders, back of the right hand up, back of the left hand down. The drum major faces the band when giving this signal, which is used only when dismounted.

*d.* MARCH.—Sound two short blasts of the whistle.

*e.* PREPARE TO PLAY.—Extend the saber fully upward and to the right. PLAY.—Return to CARRY SABER.

*f.* PREPARE TO CEASE PLAYING.—Same as PREPARE TO PLAY. CEASE PLAYING.—Same as PLAY.

*g. To play the General's March, the Flourishes, or Ruffles.*—Face the band if at the halt and bring the hand to a position in front of the waist, saber vertical, back of the hand to the front.

*h. To play To the Standard.*—Face the band if at a halt and execute PRESENT SABER.

■ 70. MARCHES.—On marches, the band acts as a separate unit under command of the band leader and is subject to the same march discipline as other units. Unless the band is to play on the march, its instruments are carried in the truck transportation.

■ 71. CAMPS.—The band camps as directed by the regimental adjutant. It may camp as a separate unit or be attached to another unit, usually the headquarters and service troop. Small instruments are kept in the tents, large instruments in tents or in the truck provided for transportation of the band equipment.

## CHAPTER 4

## MUSICAL INSTRUCTION OF THE BAND


| | | Paragraphs |
|---|---|---|
| SECTION I. | General provisions | 72–73 |
| II. | Musical instruction | 74–80 |
| III. | Care and repair of instruments | 81–83 |


### SECTION I

### GENERAL PROVISIONS

■ 72. MISSION.—The mission of a military band as prescribed in paragraph 1, is well established, but the primary object "To participate in and furnish the desired music at military formations" is frequently subordinated by other activities. Training for concerts, dances, and other forms of musical entertainment must always be considered of secondary importance.

■ 73. INSTRUMENTATION.—*a. Standard.*—The following instrumentation is standard for a band of 28 men and is authorized for the various arms and services as laid down in Tables of Organization:

*Instrumentation*

1 piccolo, D♭ }
1 flute, D♭ } for 1 man.
1 flute, C }
1 clarinet, E♭.
6 clarinets, B♭.
4 cornets, B♭.
2 trumpets, B♭.

3 French horns (altos for mounted bands).
1 euphonium or baritone.
3 trombones, B♭
1 saxophone, E♭ alto.
1 saxophone, B♭ tenor.
1 saxophone, E♭ baritone.
1 bass, E♭, sousaphone (or BB♭ in lieu thereof).
1 bass, BB♭, sousaphone.
1 drum, snare } for 1 man.
Traps, as prescribed in AR 30–3000
1 drum, bass } for 1 man.
1 cymbals, pair

NOTE.—The foregoing instrumentation does not include the band leader.

*b. Modifications.*—In case the standard instrumentation has to be modified, it is well to remember that in marching and especially in mounted bands a preponderance of brass is desirable; while for concert work the proportion of wood-wind instruments is increased. In mounted bands, a pair of tympani may be used instead of the bass drum.

## SECTION II

## MUSICAL INSTRUCTION

■ 74. THE LEADER.—The efficiency of a band is determined largely by the ability of the band leader as a teacher in addition to his qualifications as a leader.

■ 75. INDIVIDUAL PLAYERS.—Regular periods should be assigned for individual practice and for individual instruction for the less proficient players. The principal instrumentalists of each section may be utilized as instructors, but the band leader should supervise their teaching, note the progress of each student, and see that practical teaching methods are employed. It is inadvisable to keep the entire band sitting inactive at rehearsal while prolonged corrective instruction is given to individuals. To overcome the necessity for this, passages which prove difficult for certain players should be included in the material assigned to them at subsequent periods of individual instruction. If the band leader finds it necessary to correct his principal players, their position as

actual or potential instructors makes it advisable to adjust such matters in private. In this manner, the rank and position of the section heads may be upheld.

■ 76. SECTION PRACTICE.—Frequently an entire section, for example the clarinets, may have difficulty with some particular part of a composition. In order to avoid undue loss of time at rehearsals and to maintain the interest of all players present, a frequent period of sectional practice should be held for each section of the band, at which time passages which have been found to be difficult for that particular section should be analyzed, explained, and practiced. The difficulty can generally be overcome by the simple expedient of having the section concerned play the difficult passage at a very slow tempo, eventually increasing the speed by degrees as the players become more and more familiar with the problem presented.

■ 77. MIXED SECTION PRACTICE.—Interest may be added to sectional work by occasionally mixing small units of reeds and brass instruments, the instrumentation of which should be varied from time to time. Section practice of this kind, conscientiously followed, will bring about a unity not to be obtained in any other way as, obviously, minor discrepancies can be heard in small groups which may easily escape detection when the full band is playing. This regular elimination of small but numerous rough places, section by section, will be reflected eventually in the smoothness and precision of the band as a whole.

■ 78. FULL BAND PRACTICE.—A brief period of individual practice prior to rehearsal is highly beneficial not only to the players individually but to the ensemble. Fifteen minutes devoted to sustained tones, slurred chromatic scales, tonguing, and similar warming up exercises not only serve as a much needed musical "daily dozen" to the players but bring their instruments up to normal playing temperature, which is equally desirable. Accurate tuning is impossible with a cold wind instrument, as a gradual sharpening of pitch takes place during the time required for the material of the instrument to reach approximately the temperature of the player's breath, therefore an instrument tuned while cold will be noticeably sharp after a few minutes of playing.

■ 79. THEORETICAL INSTRUCTION.—*a. Rudiments of music.*—Occasional classes in the use and meaning of musical terms, marks of expression, abbreviations, etc., should be held, and the construction of scales and intervals should be carefully explained to all bandsmen who are not thoroughly familiar with the rudiments of music.

*b. Rhythm.*—Classes in rhythmics should be held from time to time, and various intricate rhythms should be broken down into minute subdivisions in order that the student may fully grasp the exact structure of the figure and not merely approximate it in his playing as is generally the case. To select only a few glaring examples, the difference between a true triplet and the curtailed figure which is so frequently substituted for it should be made clear , as should the seemingly little understood distinction between a dotted eighth followed by a sixteenth and an eighth and the comparatively simple eighth and two sixteenths which is almost universally substituted therefor at even moderate speeds, due to a faulty conception of the true rhythmic pulse of the proper figure. A great variety of examples can be devised from which even the most experienced players can generally derive benefit.

*c. Pitch.*—In order to develop pitch discrimination to a high degree, a half hour of ear training should be included in the weekly schedule. Melodic dictation (the writing down of simple melodies as they are slowly and repeatedly played) develops a coordination of ear and eye which is highly desirable. These melodies may be played on any "melody" instrument, but a chaplain's field organ or a piano can be used to excellent advantage for this purpose. Exercises of this type may be varied from week to week with "sight singing" of easy but unfamiliar tunes (both in unison and in three and four part harmony), and an occasional period of actual tests of pitch discrimination should be held to determine what progress has been made. For this purpose, two wind instruments of the same type and pitch should be used. One of them should temporarily be tuned falsely, and the students in turn be required to determine whether it is sharp or flat with

the true instrument, and by the manipulation of the tuning slide bring it into perfect pitch alinement. By regular practice, a player with only an average ear for intonation can develop extreme accuracy of pitch in his individual playing, which is the first step toward playing well in tune with an ensemble.

*d. Advanced instruction.*—If an unusually intelligent and talented bandsman displays superior qualifications in both practical and theoretical work, and has in addition the necessary general education and soldierly qualities, the band leader should encourage him to study the elements of harmony, and to become familiar with the limitations of the various instruments and transpositions essential to a working knowledge of transcription and arranging. Such a man could be placed in charge of a small sectional rehearsal occasionally, under the supervision of the band leader, thus giving him practical experience in leadership as well as a first-hand knowledge of the technique of the baton, both of which are essential to the potential leaders of the future.

■ 80. GENERAL SUGGESTIONS.—*a. Marching.*—In order to strengthen the melody, it has been found advisable to use four "solo" cornet parts while marching, the other players using "first" parts. The second and third parts which are thus omitted are of relatively little importance, and are generally duplicated in one or more parts played by other instruments. Care should be used to insure that the cadence does not vary during the transitional period when the band stops playing and the drums indicate the tempo, or the bugle corps temporarily relieves or assists the band.

*b. Concert programs.*—In preparing concert programs, the music selected should be well within the capability of the band as a whole, appropriate to the occasion, and of a type most likely to be pleasing to the audience attending the performance.

*c. Field music.*—For information on the musical training of trumpeters and drummers, see TM 20–250.

## SECTION III

## CARE AND REPAIR OF INSTRUMENTS

■ 81. NOMENCLATURE OF INSTRUMENTS.—Figures 7 to 16, inclusive, illustrate the various instruments in a military band and give the nomenclature of parts.

■ 82. CARE OF INSTRUMENTS.—*a. General.*—Instruments will be kept in their cases when not in use. Bandsmen should exercise due care at all times to prevent instruments being jammed or dented, especially when mounting or dismounting, countermarching, getting in and out of trucks, cars, etc. Defects should be reported at once.

(1) A mounted bandsman playing a wind instrument should be very careful that the horse, in tossing its head, does not strike the instrument, as the bandsman in such case might be seriously injured, besides damaging the instrument. To avoid this, the instrument should be inclined to the right, only quiet horses assigned to bandsmen, and the martingale used if necessary.

(2) No person except the one habitually using an instrument should be permitted to use the mouthpiece. Failure to observe this rule often causes infections and epidemics.

*b. Inspection.*—Instruments should be in proper playing condition at all times, and at inspections this will be verified by the band leader. Any defect found in any instrument should be thoroughly investigated, and if caused by neglect or carelessness, proper disciplinary action taken.

*c. Care of wood-wind instruments.*—The wood-wind instruments are flutes, piccolos, clarinets, bassoons, etc. A wood-wind instrument is complicated in its structure and requires the same care as any delicate piece of machinery.

(1) The best treatment of a new instrument is to use it sparingly at first, say every other day, wiping carefully after use.

(2) After playing on the clarinet, the reed and mouthpiece should be removed, each wiped dry separately, and the reed then carefully replaced on the mouthpiece.

(3) After playing on the oboe and bassoon, the reed should be removed, blown through in the opposite direction, and wiped dry.

(4) The instrument should be oiled inside and outside at least once a week with a slight application of olive oil. It helps to keep the instrument clean and prevents rotting of the wood. Care should be taken that the oil does not come in contact with the pads, as it will cause them to swell, rot, and permit air escapement. For cleaning the exterior, a small paint brush with soft bristles should be used to remove

all particles of dust from under the keys. A very slight application of oil applied to the bristles will brighten the wood. The keys, if tarnished, should very carefully be cleaned with a high grade silver polish or jeweler's rouge.

(5) All pads should be at least ⅛ inch from the keyholes when open, as they will otherwise draw water into the holes.

(6) If there is a keyhole that continually draws water, a small coating of vaseline should be applied inside the hole. This will prevent water from entering.

(7) The sudden exposure of any wood instrument to cold, heat, or extreme variations of temperature should be avoided, as this is the chief cause of cracking.

(8) It is impossible to obviate entirely the shrinkage and change of the wood. New wood often shrinks to such a degree as to put the key action entirely out of order; such condition does not necessarily place the instrument out of commission. By removing keys and carefully filing the posts or key shafting, all binding can be eliminated. Such work, however, should be done only by an expert.

(9) Should the keys stick, through neglect, the use of a screw driver and a little pure olive oil added for a few minutes on the screw and springs will very often remedy the difficulty.

(10) If the joint rings become loose, they can be forced on with a little paper under them. This treatment also applies to the ring on the bell joint.

(11) A wood-wind instrument, if not used, will seldom crack if properly stored and properly handled when again put into service. The cause of cracking in most cases is that, when playing, the instrument is warm and moist on the inside. This causes it to swell on the inside, but the outside being dry and cool resists this expansion, thus creating two forces opposite to each other. If the expanding force is sufficiently strong, the instrument will crack.

(12) It is extremely important that the barrel joint on a clarinet be kept free and movable. When a clarinet cracks, it usually does so in the upper joint, due to the fact that it is closer to the source of heat (the player's breath), and is subjected to more extreme variations in temperature.

(13) All joints of flutes and piccolos should be thoroughly greased and the head joint stopper so lubricated as to make

it movable at all times. Many flutists fail to recognize the importance of the stopper and are not cognizant of the fact that the correct tuning for all tones in the extreme high register is made by shifting this little accessory.

*d. Care of saxophones.*—(1) Cork on the mouthpiece extension should be kept well greased at all times. When placing the mouthpiece on the pipe, great care should be taken not to damage the cork.

(2) In disassembling the instrument to place it in the case and reassembling it upon removal, the set screw which holds the mouthpiece in place should be loosened before each operation.

(3) All screws and long shafting which hold key mechanism in place should be cleaned without removing and oiled at least once a month.

(4) Springs should be looked over frequently, and where rust is found it should be promptly removed.

(5) Slow key action is usually caused by rusty or gummed pinions or pins, and occasionally by weak springs. When the former is the cause, remove the pinions or pins, and clean with scouring soap of the type issued by the Quartermaster Corps. Dry carefully, oil, and replace the pinions or pins. If the key still does not work satisfactorily, stiffen the spring by bending it back in the opposite direction from which the key operates. If this does not correct the difficulty, spring replacement is necessary. Such work should be done only by an experienced man.

(6) Knocks and other disagreeable noises, which often occur in key action, can be corrected by replacing the cork padding under keys or levers. When key action requires regulating, a condition brought about by wearing of the key shafting, it can be done as follows: Remove the pinion screw. Select a drill the same size as the screwhead and countersink the screwhead enough to take up the lost key action. Very little drilling will be necessary, and great care should be taken not to drill or ream too much as it will cause the pinion to bind. Where shafting is worn to any appreciable degree, a small washer placed on the pin between the shafting shoulder and post has often been found to be satisfactory. Such work should be done only by an experienced man.

(7) The instrument should be wiped, after using, with a soft, dry rag. The reed and mouthpiece should be removed, each wiped dry, and the reed then carefully replaced on the mouthpiece. Metal surfaces should be polished at least once a week. Soap and water, and if necessary a high grade of silver polish are recommended for this, the instruments being rubbed dry after application with a soft rag. A small paint brush with soft bristles should be used to remove dust from under the keys.

*e. Care of metal clarinets.*—The metal clarinets now in service require the same care as for saxophones in *d* above.

*f. Care of brass instruments.*—The brass instruments are cornets, trumpets, horns, altos, baritones, tubas, etc.

(1) The mouthpiece should never be jammed into the mouthpipe. To do so often results in split tubing. All valve slides, tuning slides, and other accessories required for adjustment of pitch should be kept in working order by using grease which is issued for this purpose.

(2) The use of chisels, pliers, or other metal instruments in removing finger buttons and valve caps, top or bottom, should be avoided. When valve caps stick, due to corrosion or other causes not produced by accident, the instrument should be placed in a position where hot water can run over the cap; this treatment applied for a few seconds will cause the cap to loosen, removal of which can then easily be accomplished. If this does not give desired results, tap the valve cap or button with a small rawhide or wooden mallet. A few taps should be all that are necessary.

(3) Undue force should not be used in trying to remove valves that stick; to do so may damage the instrument beyond repair. Application of hot water, as noted for valve caps, will in most cases produce the desired results. Valves should be removed and cleaned, using only soap and water, at least once a week. Care should be taken, however, not to use any substances which will cause friction, as to scratch a valve or casing in the slightest degree may often cause it to stick and produce trouble.

(4) When an instrument is to be laid away for any length of time, valve caps should be greased and a little oil (No. 2 oil which is issued by the Quartermaster Corps) rubbed on the valves, so that the instrument will be in working order when again called into service.

(5) Instruments should be kept clean. The exterior and interior of instruments should be washed clean with mild soap and water at least once a week, care being used to remove all soap by thorough rinsing after using. The instrument should be rubbed dry with soft rags, and if necessary a high grade of silver polish may be used sparingly.

*g. Care of drums.*—(1) Much of the tone of the drum depends on keeping the heads in good condition, properly mounted on the flesh hoops and shell, and at an even tension.

(2) To mount the head on the flesh hoops it should be rendered flexible by soaking in water; then laid out on a table or other flat surface, afterward placing the flesh hoops on the skin in such a position that the margin of vellum will be equal all around. Next turn the vellum over the hoop at one point, tucking it snugly under the same, using some smooth, thin, blunt, slightly curved instrument for the purpose; then crossing to the opposite side repeat the process, and continue until the whole margin of the head is "lapped" around the hoop, care being taken that the stretching is even and no wrinkles appear after the operation is completed. Place the heads on the shell and brace moderately tight by means of the counterhoops, etc., bracing gradually and always from opposite sides. When the heads are dry, including that portion under the flesh hoops, and the drums are needed for use, the bracing process, to obtain the required tension, should invariably be performed in the same manner, as uneven bracing will warp flesh hoops and throw the drums generally out of order. After a drum has been used and before putting away, the braces should be slackened. This relaxation of tension tends to preserve the heads. The batter head must at all times preserve its elasticity and present an unbroken surface for the play of the vibrations. This head should, therefore, be selected for even density and be free of flaws. Care should be taken to select a thinner head for the snare head to get best results.

(3) Should the wooden shell of a drum crack, it may be remedied by boring holes at the extreme ends of cracks, forcing the edges together after inserting a little glue, and then firmly gluing a piece of canvas on the inner side of the shell. The holes bored should later be plugged.

*h. Care of cases and slings.*—(1) Band instrument cases, if made of leather or imitation leather, should be polished occasionally with saddle soap or light oil dressing, aired out in the sun, and not allowed to get musty. Metal parts should be polished and oiled, and fabric reglued when necessary.

(2) Straps or slings, if leather, should be kept pliable by an application of oil or saddle soap and should be well polished.

■ 83. REPAIR OF INSTRUMENTS.—*a.* All band instruments that become unserviceable, or require extensive repairs to place them in playing condition, should be forwarded to the commanding officer, Philadelphia Quartermaster Depot, 21st and Johnston Streets, Philadelphia, Pa., for repairs. A repair section is operated at that depot, and repairs are expedited and instruments returned to organization with minimum delay. Should any instrument forwarded to that depot for repairs be found not worth the cost involved, the organization will be notified; a copy of report of survey should accompany instruments damaged, except through fair wear and tear.

*b.* Minor repairs may be made locally, for which purpose the Quartermaster Corps issues band instrument repair tools. However, this work should be done only by experienced workers.

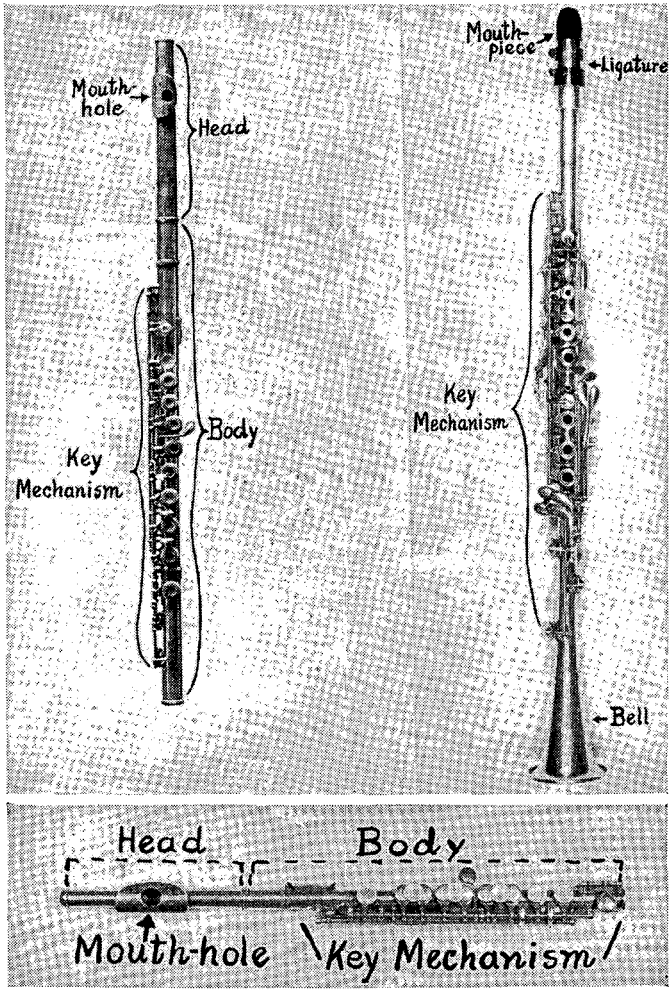



FIGURE 7.—Piccolo, flute, and clarinet.

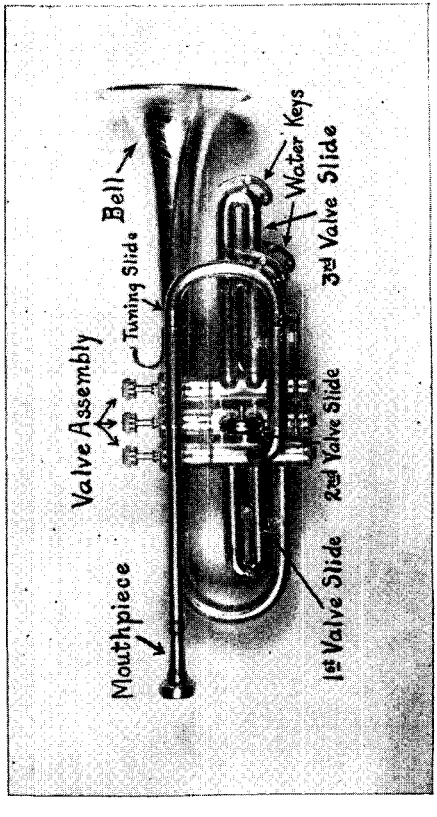



FIGURE 8.—$B_\flat$ cornet.

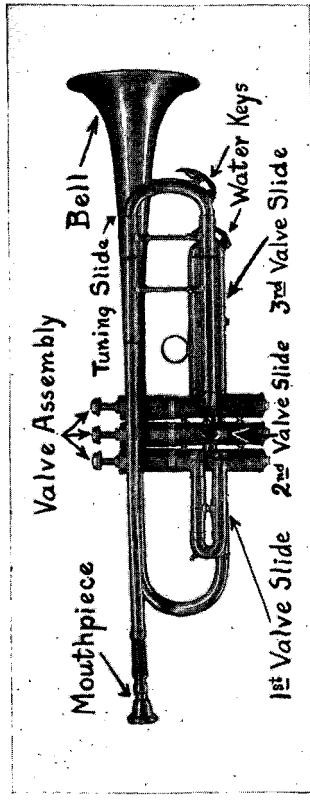



FIGURE 9.—$B_{\flat}$ trumpet.

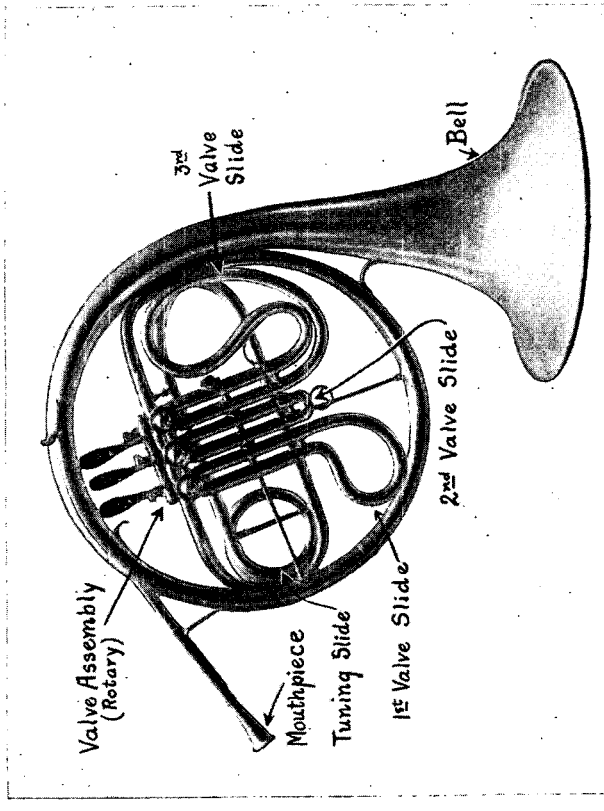



FIGURE 10.—French horn.

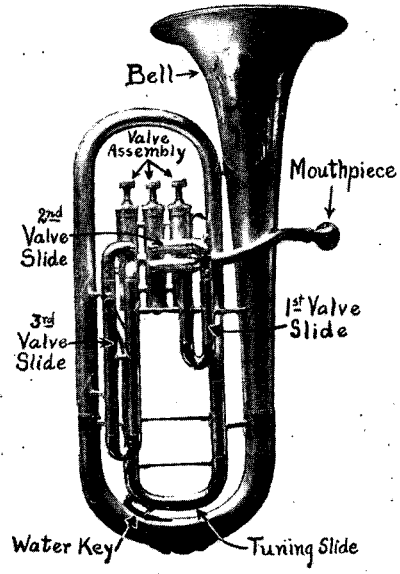



FIGURE 11.—Upright alto.

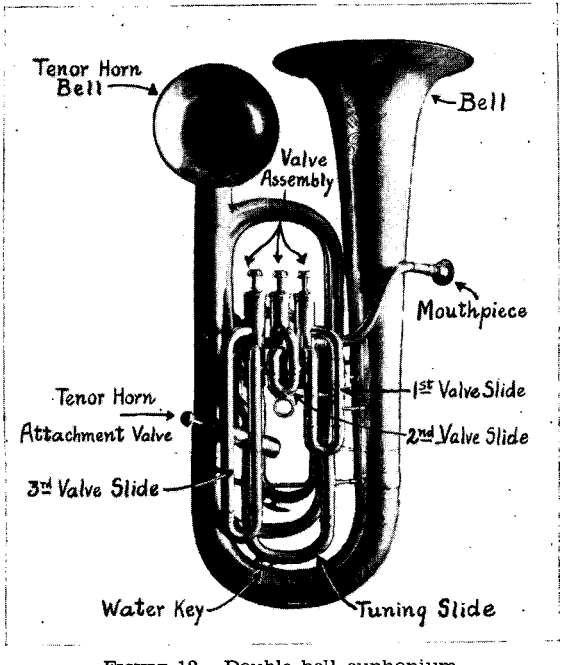



FIGURE 12.—Double bell euphonium.

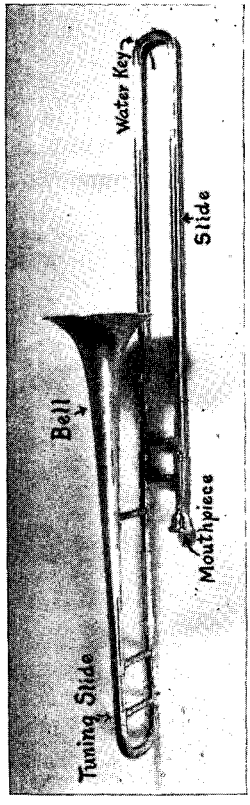



FIGURE 13.—Tenor trombone.

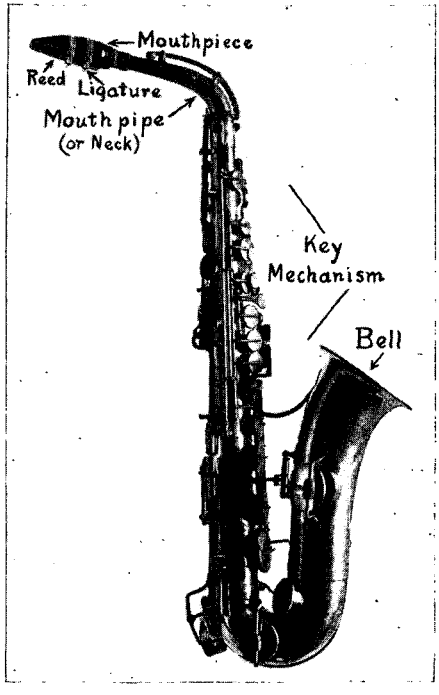



FIGURE 14.—E♭ alto saxophone.

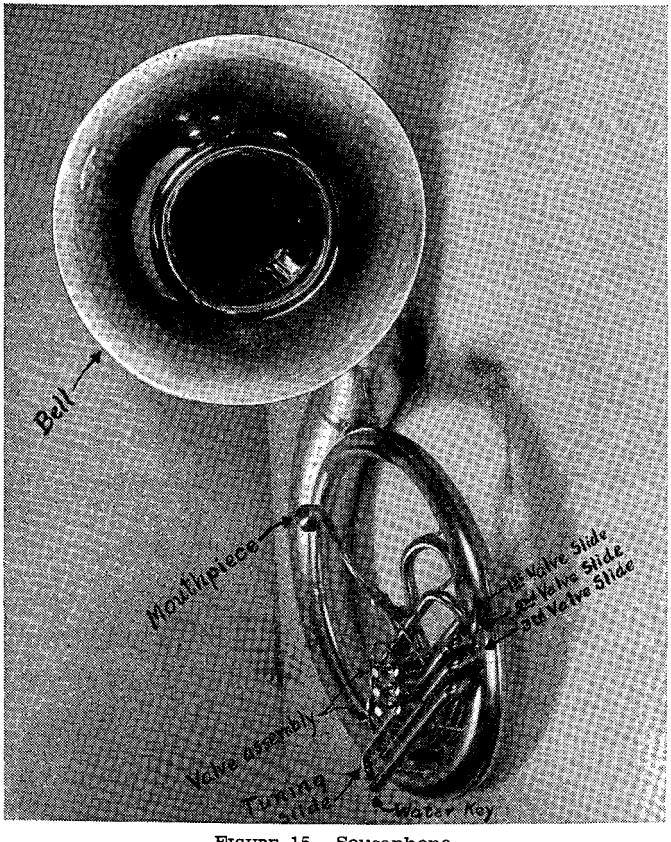



FIGURE 15.—Sousaphone.

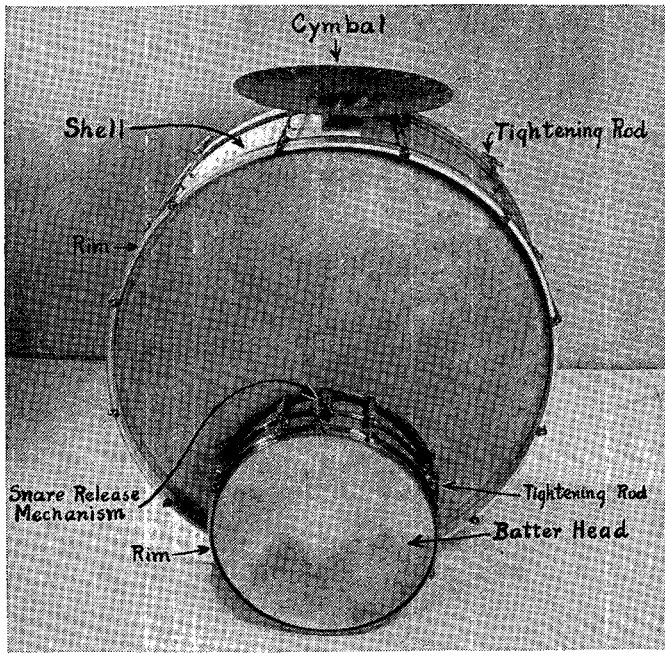



FIGURE 16.—Snare drum and bass drum with cymbal.

## INDEX


| | Paragraphs | Pages |
|---|---|---|
| Alinements | 18, 30, 53 | 14, 23, 48 |
| Arrangement of instrumentation | 25 | 17 |
| Assistant band leader | 7 | 3 |
| Attached personnel | 4 | 2 |
| Band: | | |
| Massed: | | |
| General | 38 | 28 |
| To dismiss | 40 | 30 |
| To form | 39 | 29 |
| Mounted: | | |
| Formations | 47 | 37 |
| General provisions | 44 | 33 |
| To dismiss | 29, 52 | 23, 48 |
| To form when a separate unit | 28 | 22 |
| Band leader: | | |
| Assistant | 7 | 3 |
| Duties | 6 | 3 |
| Band sergeants and corporals | 8 | 3 |
| Bandsmen | 10 | 4 |
| Baton, manual | 12, 13 | 5, 6 |
| Camps | 71 | 58 |
| Carry positions | 15 | 8 |
| Column: | | |
| Movements from, squads or half squads | 34 | 24 |
| To diminish front in | 32 | 23 |
| To execute right or left | 60 | 50 |
| Commands: | | |
| Change direction | 23, 58 | 16, 49 |
| Change formation, from open to playing | 19, 31 | 14, 23 |
| Diminish front in column | 32 | 23 |
| Diminish front of squad | 20 | 15 |
| Dismiss band | 52 | 48 |
| Dismiss band when separate unit | 29 | 23 |
| Dismiss massed band | 40 | 30 |
| Execute column right or left | 60 | 50 |
| Execute countermarch | 66 | 53 |
| Form band formation from— | | |
| Column of fours | 63 | 52 |
| Column of musicians | 65 | 53 |
| Column of twos | 64 | 52 |
| Line | 61 | 50 |
| Form band when separate unit | 28 | 22 |
| Form column of fours from— | | |
| Band formation | 62 | 51 |
| Column of musicians | 65 | 53 |
| Column of twos | 64 | 52 |
| Line | 61 | 50 |
| Form column of musicians from— | | |
| Band formation | 62 | 51 |
| Column of fours | 63 | 52 |
| Column of twos | 64 | 52 |
| Line | 61 | 50 |

| | Paragraphs | Pages |
|---|---|---|
| Commands—Continued. | | |
| Form column of twos from— | | |
| Band formation | 62 | 51 |
| Column of fours | 63 | 52 |
| Column of musicians | 65 | 53 |
| Line | 61 | 50 |
| Form line from— | | |
| Band formation | 62 | 51 |
| Column of fours | 63 | 52 |
| Column of musicians | 65 | 53 |
| Column of twos | 64 | 52 |
| Form massed band | 39 | 29 |
| Form mounted band | 48 | 39 |
| Form squad | 17 | 13 |
| Halt | 55 | 49 |
| Link in couples | 67 | 54 |
| March backward | 56 | 49 |
| March to the front | 54 | 49 |
| Mount and dismount | 50 | 47 |
| Oblique | 57 | 49 |
| Turn on fixed pivot | 24 | 16 |
| Turn on moving pivot | 22 | 16 |
| Turn to right or left | 59 | 50 |
| Corporals, band | 8 | 3 |
| Countermarch, to execute | 66 | 53 |
| Couples, to link in | 67 | 54 |
| Cover and alinement | 53 | 48 |
| Direction, to change | 23 | 16 |
| Drum major | 9 | 4 |
| Ease, movements at | 35 | 25 |
| Equipment: | | |
| Band | 5 | 2 |
| Field music | 42 | 31 |
| Field music, general | 41 | 31 |
| Fixed pivot, to turn on | 24 | 16 |
| Formation: | | |
| Field music | 43 | 31 |
| For formal inspection | 37 | 26 |
| Mounted band | 47 | 37 |
| Open or playing | 27 | 20 |
| Rules and principles, dismounted band | 11 | 4 |
| Squad | 16, 17 | 13, 13 |
| To change from open to playing | 19, 31 | 14, 23 |
| Inspection: | | |
| Band | 68 | 55 |
| Formation for formal | 37 | 26 |
| General | 36 | 25 |
| Instruction | 2 | 1 |
| Instrumentation, arrangement | 25 | 17 |
| Instruments, positions when not playing: | | |
| General | 45 | 33 |
| Mounted | 46 | 34 |
| Leader, Band | 6 | 3 |
| Line, movements from | 33 | 24 |
| Manual of the baton | 12, 13 | 5, 6 |

| | Paragraphs | Pages |
|---|---|---|
| March, oblique | 21 | 16 |
| Marches | 70 | 58 |
| Massed band: | | |
| General | 38 | 28 |
| To dismiss | 40 | 30 |
| To form | 39 | 29 |
| Mission | 1 | 1 |
| Mounted band: | | |
| Formations | 47 | 37 |
| General provisions | 44 | 33 |
| To form | 48 | 39 |
| Movements: | | |
| At ease or route step | 35 | 25 |
| From column of squads or half squads | 34 | 24 |
| From line | 33 | 24 |
| General | 49 | 41 |
| Moving pivot, to turn on | 22 | 16 |
| Oblique march | 21 | 16 |
| Organization | 2 | 1 |
| Personnel | 3, 4 | 2, 2 |
| Positions, carry | 15 | 8 |
| Positions of instruments when not playing: | | |
| General | 45 | 33 |
| Mounted | 46 | 34 |
| Posts | 26 | 20 |
| Rests and route order | 51 | 48 |
| Route step, movements at | 35 | 25 |
| Rules and principles of formation | 11 | 4 |
| Sergeants, band | 8 | 3 |
| Signals | 14, 69 | 7, 56 |
| Squad: | | |
| To diminish the front | 20 | 15 |
| To form | 17 | 13 |
| Squads or half squads, movements from column | 34 | 24 |